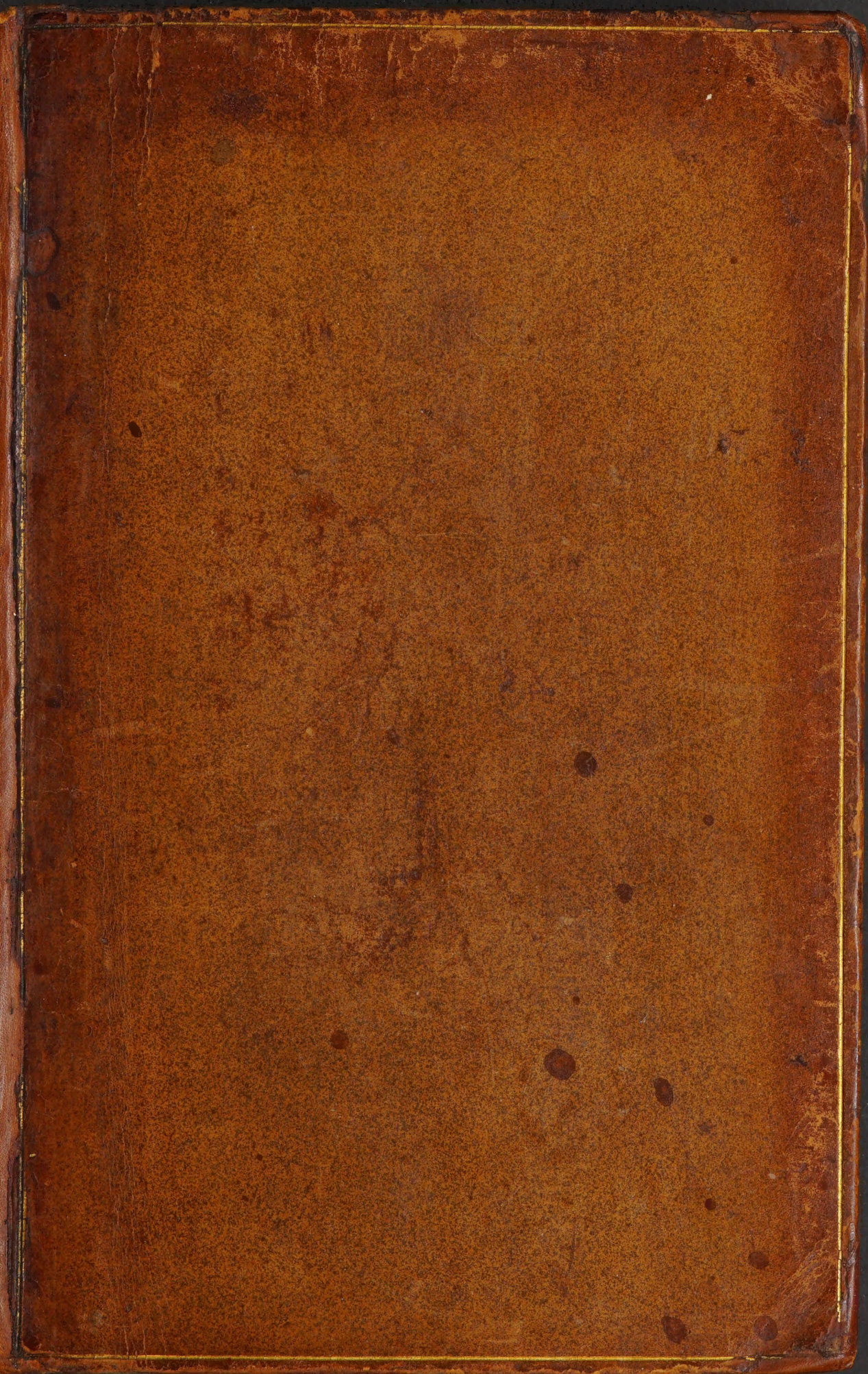




CHAUCER

V O L.

IV.

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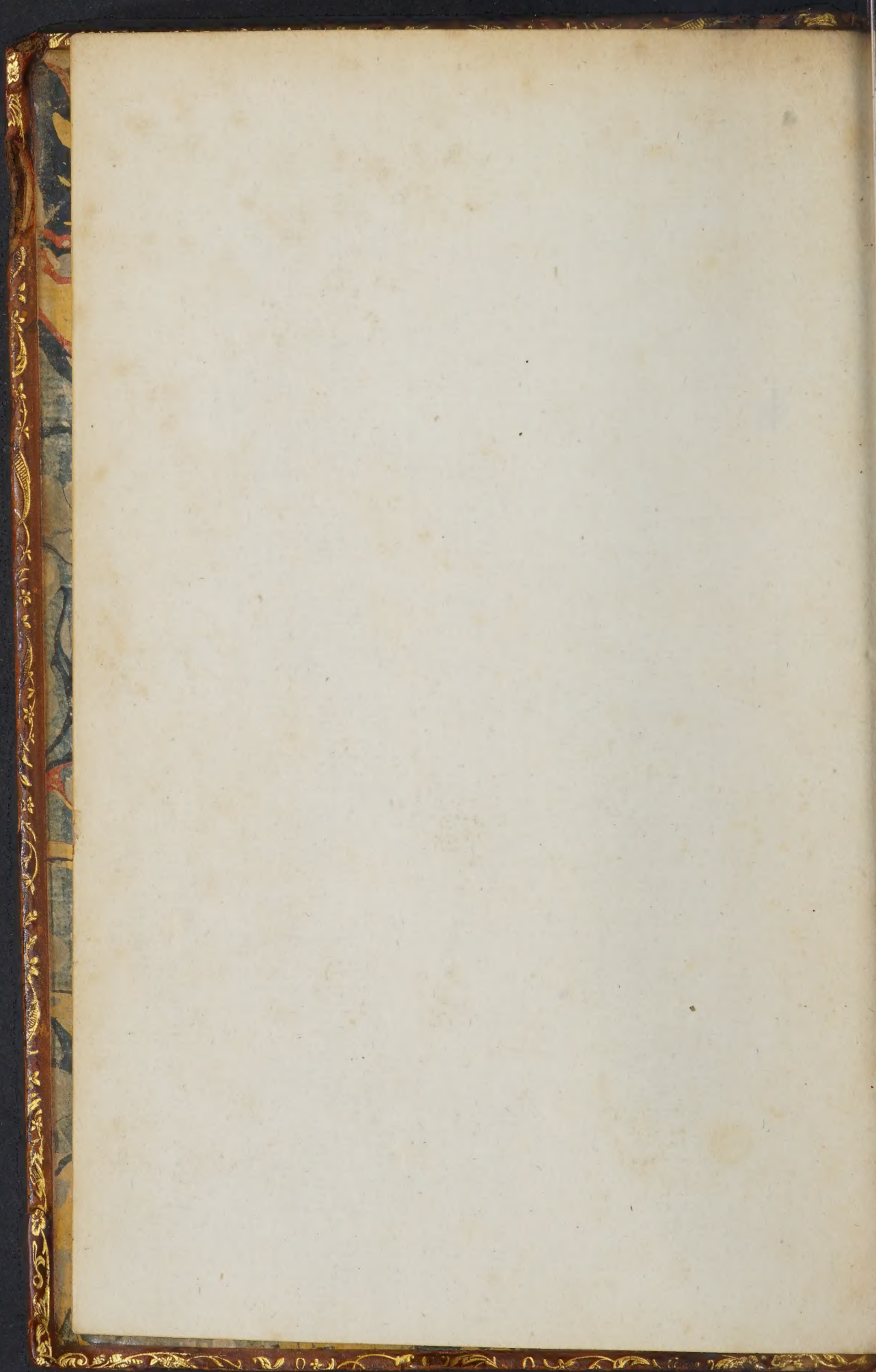


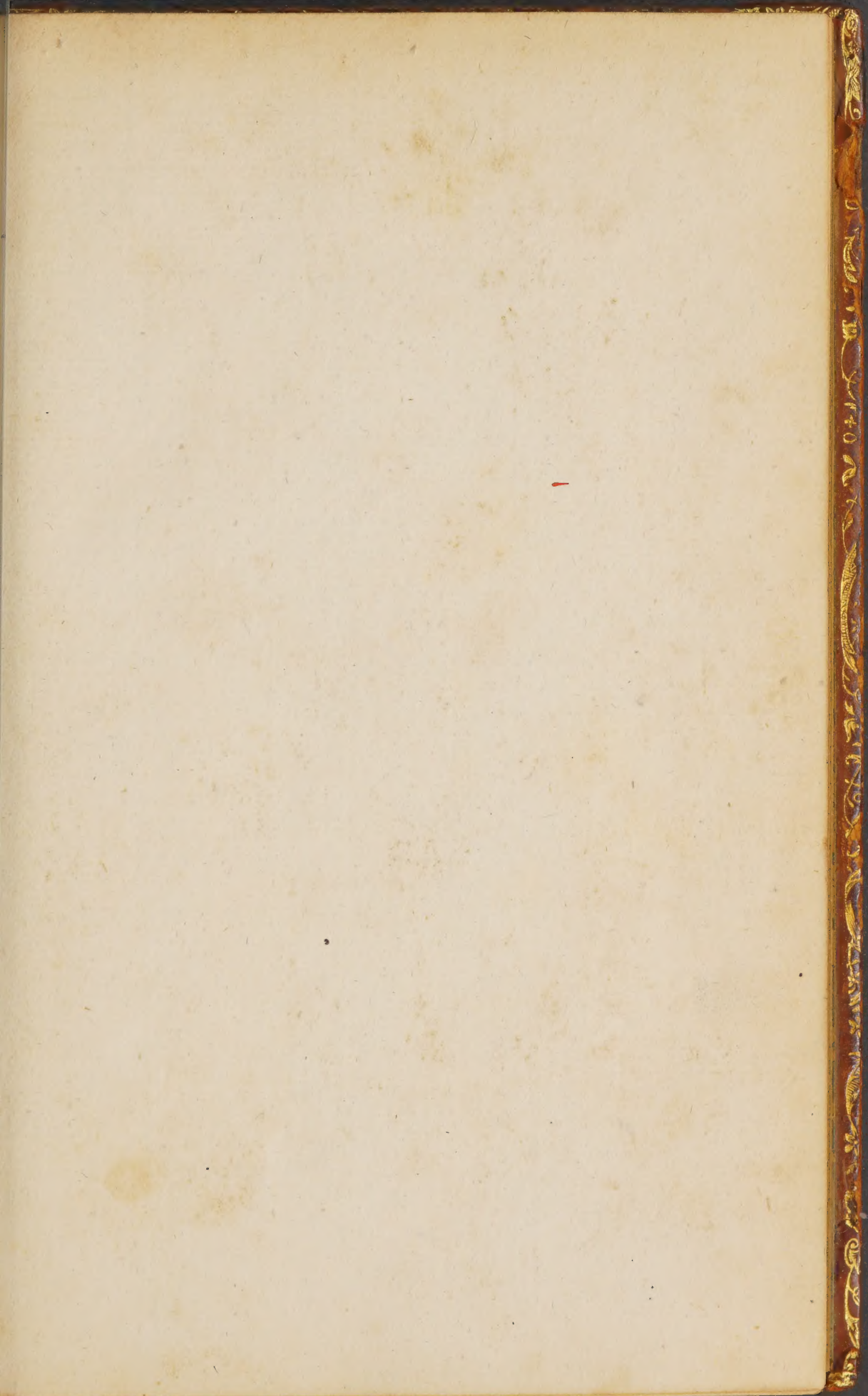


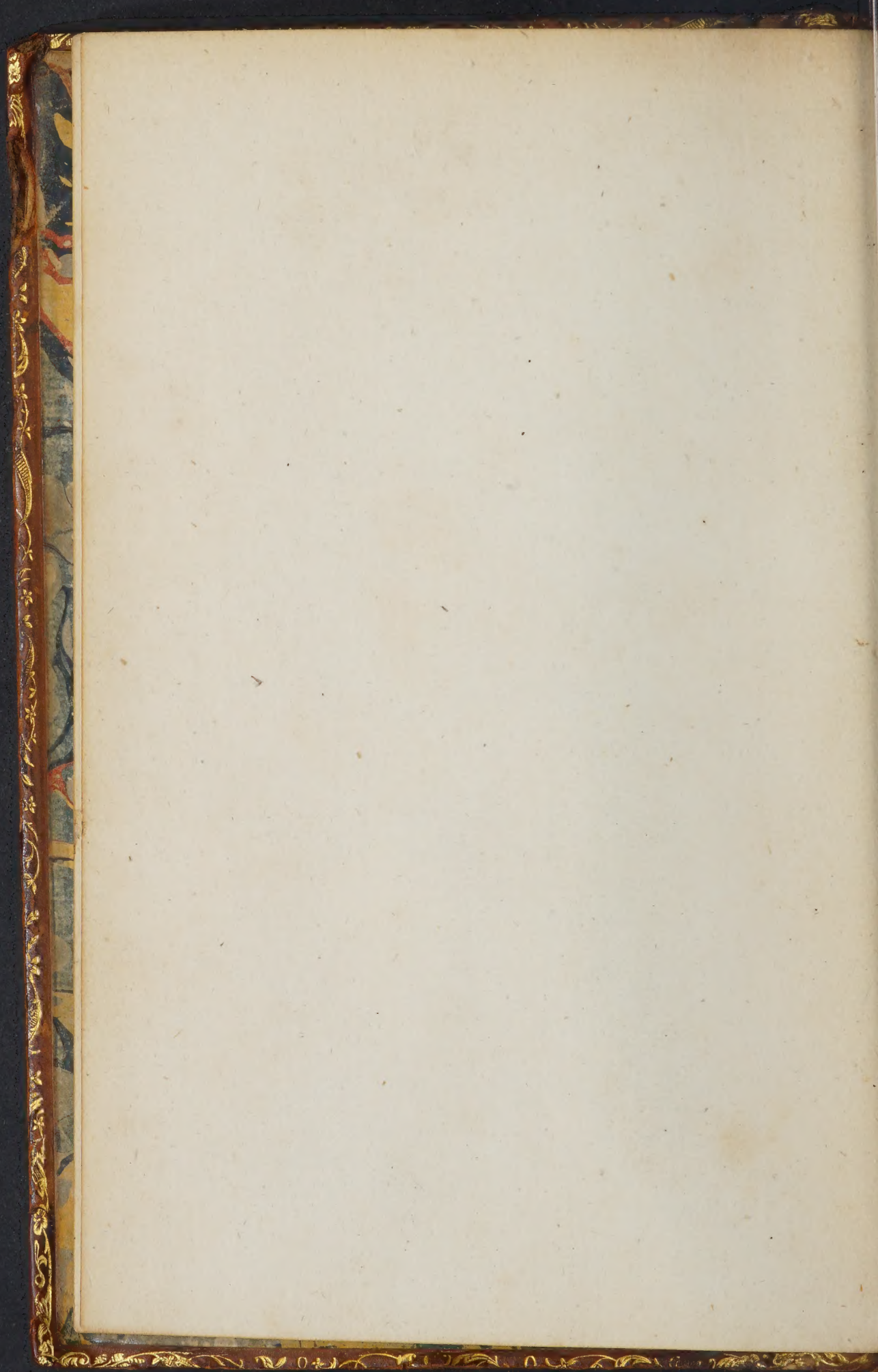


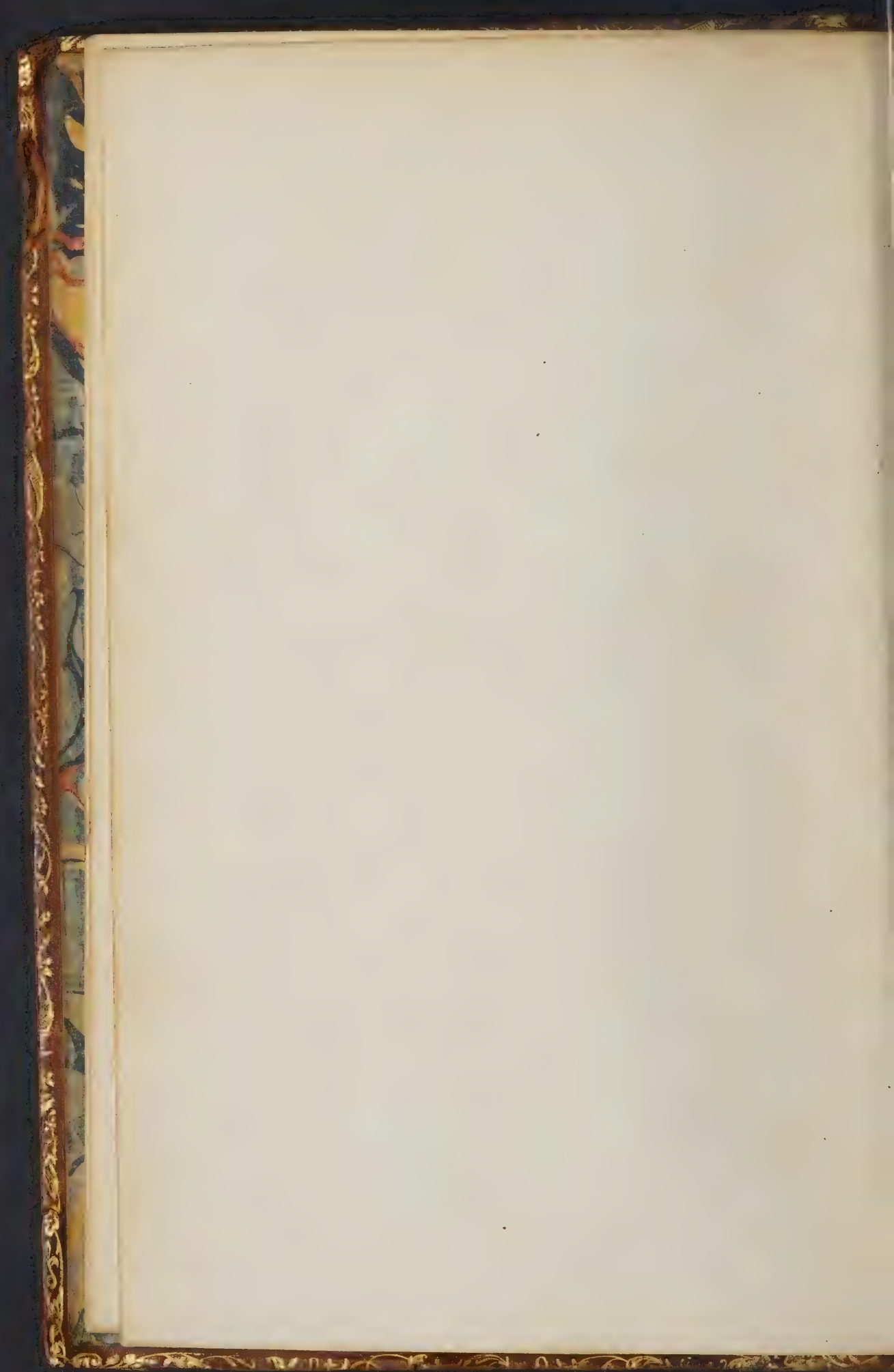
Henry Latham, M.A.











THE
CANTERBURY TALES
OF
C H A U C E R.

To which are added,

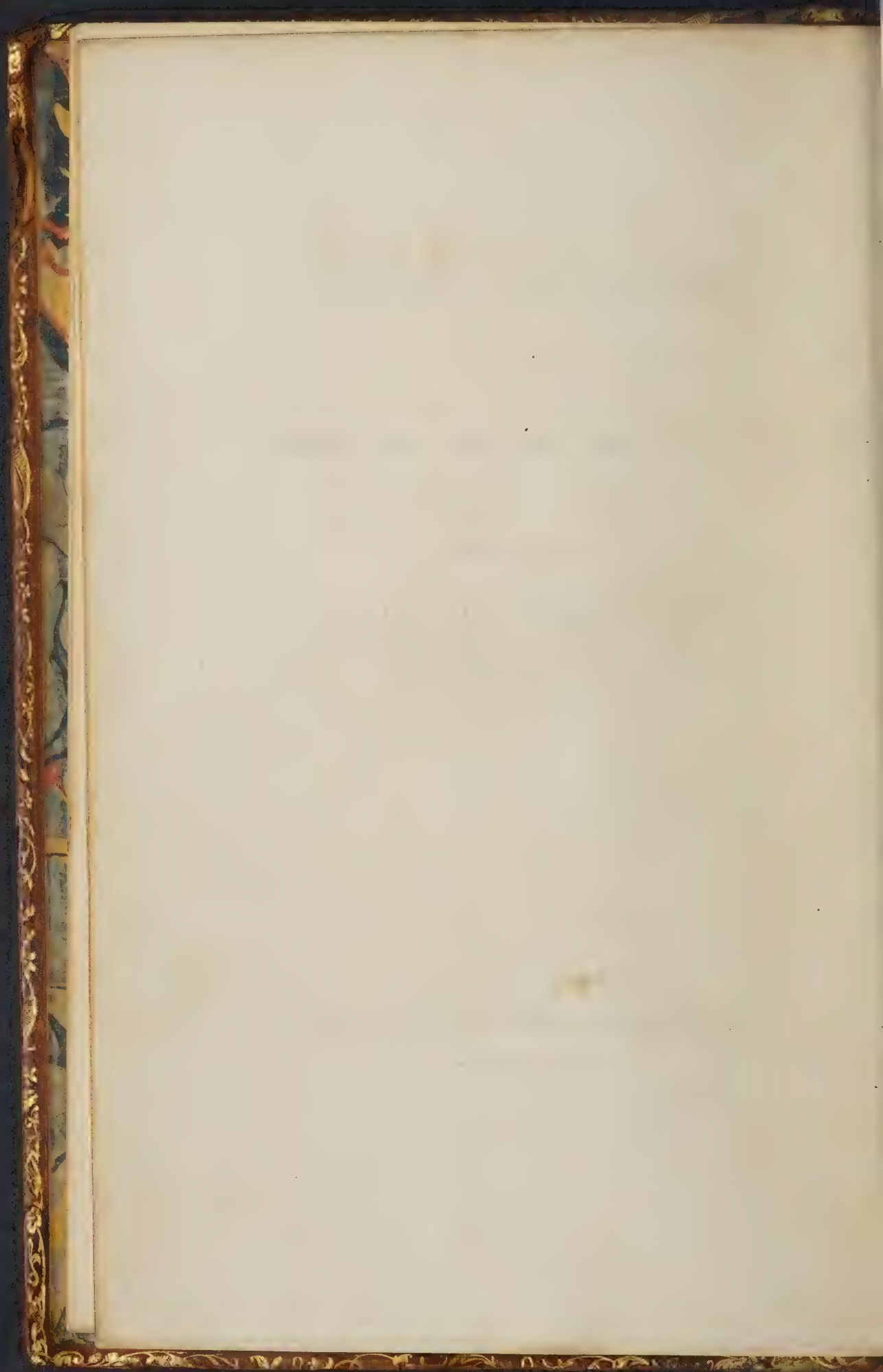
An ESSAY upon his LANGUAGE and
VERSIFICATION; an INTRODUCTORY
DISCOURSE; and NOTES.

VOL. IV.

L O N D O N,

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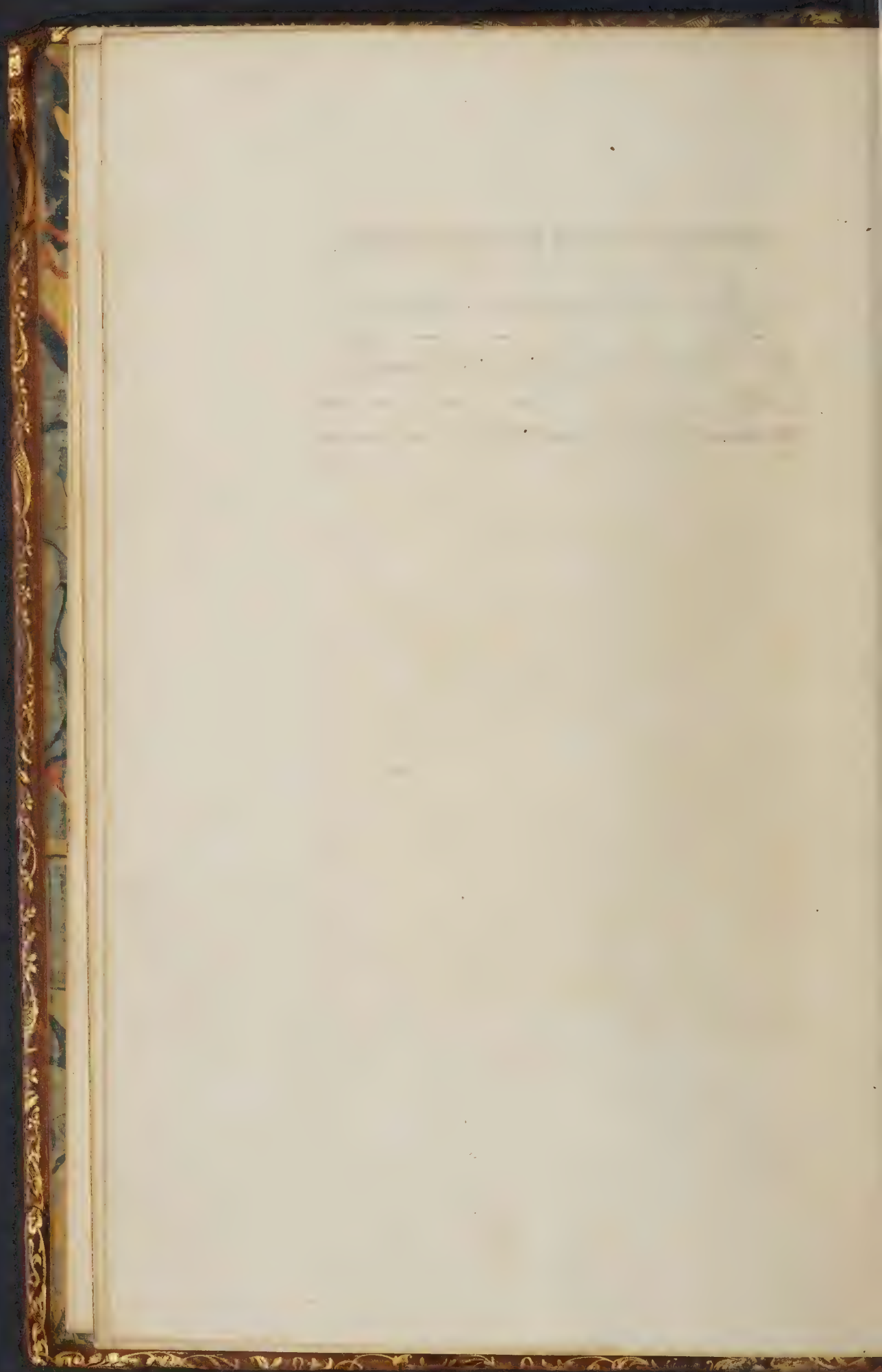


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AN ESSAY ON THE LANGUAGE AND VERSIFICATION OF CHAUCER.

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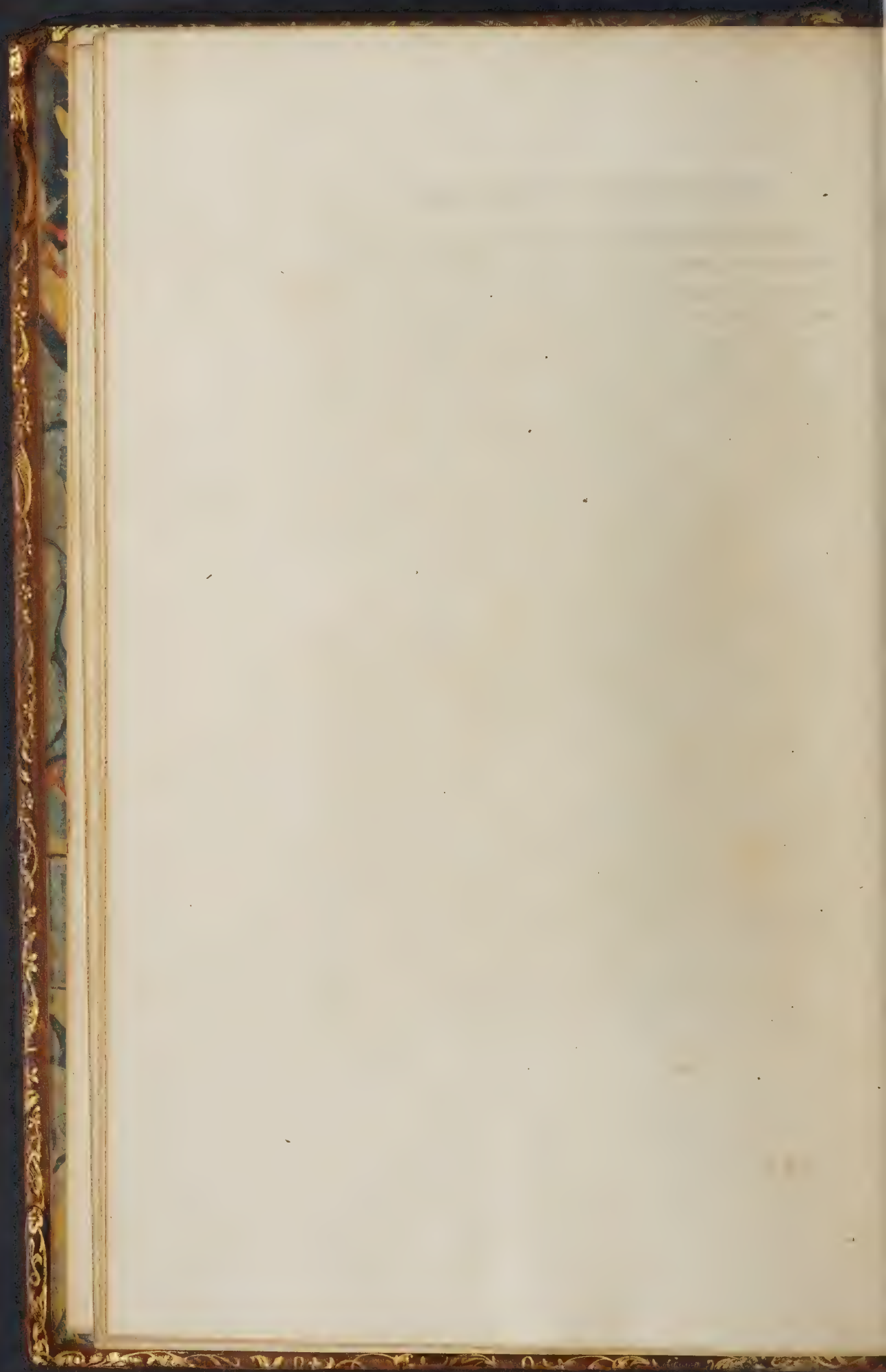
Introduction. The different judgements of the Language and Versification of Chaucer stated. Plan of this Essay, in three parts. 1. To vindicate Chaucer from the charge of having corrupted the English Language by too great a mixture of French with it. 2. To make some observations upon the real state of our language in his time. 3. To apply those observations and others towards illustrating the real nature of his Versification.

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of the antient pronuntiation of our language necessary in order to form a judgement of the Versification of Chaucer. § x. How a critic in the age of Augustus would have proceeded in judging of the Metre of Ennius. § xi. The same method recommended with respect to Chaucer. General reasons for believing that he understood and practised the ordinary rules of Metre. § xii. The offences against Metre, in an English verse, enumerated, as arising from 1. a superfluity, 2. a deficiency, of syllables; and 3. a misplacing of Accents. § xiii. No *superfluity* of syllables in Chaucer's verses. § xiv. The seeming *deficiencies* in his Metre may generally be supplied by restoring the antient pronuntiation of certain syllables, § xv. and especially of the *e* feminine. Reasons for believing that the final *e* in our antient language was pronounced like the *e* feminine of the French. § xvi. The third kind of irregularity, arising from a *misplacing of accents*, may be rectified, in many instances, by accenting certain words in a manner different from that now in use, and more agreeable to the French practice. Proofs that such a mode of accentuation was used by Chaucer, in words of Saxon, as well as of French original. The early poets in France and Italy not exact in the disposition of their accents. § xvii. Illustration of the foregoing Theory by a Grammatical and Metrical analysis of the first eighteen lines of the Canterbury Tales. § xviii.



AN ESSAY ON THE LANGUAGE AND VERSIFICATION OF CHAUCER.

THE Language of Chaucer has undergone two very different judgements. According to one (1), he is the "well of English undefiled;" according to the other (2), he has corrupted and deformed the English idiom by an immoderate mixture of French words. Nor do the opinions with respect to his Versification seem to have been less discordant. His contempora-

(1) Spenser, F. Q. b. IV. c. ii. st. 32.

(2) Verstegan, c. 7. "Some few ages after [the Conquest] came the Poet Geffery Chaucer, who writing his poesies in English is of some called the first illuminator of the English tongue. Of their opinion I am not, though I reverence Chaucer as an excellent Poet for his time. He was indeed a great mingler of English with FRENCH, unto which language (by like for that he was descended of French, or rather Wallon race) he carried a great affection."

Skinner, Etymol. L. A. Præf. "Ex hoc malefano novitatis pruritu, Belgæ Gallicas voces passim civitate sua donando patrii sermonis puritatem nuper non leviter inquinârunt, et CHAUCERUS poeta, pessimo exemplo, integris vocum planstris ex eadem GALLIA in nostram linguam invecit, eam, nimis antea a Normannorum victoria adulteratam, omni fere nativa gratia & nitore spoliavit."

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ries,

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riés (3), and they who lived neareſt to his time, univerſally extoll him as the “chief Poete of Britaine,” “the flour of Poetes,” &c. titles, which muſt be ſuppoſed to implice their admiration of his metrical ſkill, as well as of his other poetical talents; but the later critics (4),

(3) Lydgate, Occleve, et al. See the Teſtimonies prefixed to Urry's Edit.

(4) I ſhall only quote Dryden, Pref. to his Fables. “The verſe of Chaucer, I confeſs, is not harmonious to us;—They who lived with him, and ſome time after him, thought it muſical; and it continues ſo even in our judgment, if compared with the numbers of Lidgate and Gower, his contemporaries:—’Tis true, I cannot go ſo far as he, who publiſhed the laſt edition of him [Mr. Speght]; for he would make us believe the fault is in our ears, and that there were really ten ſyllables in a verſe where we find but nine. But this opinion is not worth confuting; ’tis ſo groſs and obvious an error, that common ſenſe (which is a rule in every thing but matters of Faith and Revelation) muſt convince the Reader, that equality of numbers in every verſe which we call *Heroick*, was either not known, or not always practiſed, in Chaucer's age. It were an eaſy matter to produce ſome thouſands of his verſes, which are lame for want of half a foot, and ſometimes a whole one, and which no pronunciation can make otherwiſe.”

though

though they leave him in possession of the same sounding titles, yet they are almost unanimously agreed, that he was either totally ignorant or negligent of metrical rules, and that his verses (if they may be so called) are frequently deficient, by a syllable or two, of their just measure.

It is the purpose of the following Essay to throw some light upon both these questions. Admitting the fact, that the English of Chaucer has a great mixture of French in it, I hope to shew, that this mixture (if a crime) cannot fairly be laid to his charge. I shall then proceed to state some observations upon the most material peculiarities of the Norman-Saxon, or English language, as it appears to have been in general use in the age of Chaucer; and lastly, applying these observations to the poetical parts of the Canterbury Tales, as they are faithfully printed in this edition from the best Mss. which I could

This peremptory decision has never since (that I know) been controverted, except by Mr. Urry, whose design of restoring the metre of Chaucer by a Collation of Mss. was as laudable, as his execution of it has certainly been unsuccessful.

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procure, I shall leave it to the intelligent Reader to determine, whether Chaucer was really ignorant of the laws, or even of the graces, of Versification, and whether he was more negligent of either than the very early Poets in almost all languages are found to have been.

PART THE FIRST.

§ I. In order to judge, in the first place, how far Chaucer ought to be charged as the importer of the many French words and phrases, which are so visible in all his writings, it will be necessary to take a short view of the early introduction and long prevalency of the French language in this country before his time. It might be sufficient, perhaps, for our purpose to begin this view at the Conquest: but I cannot help [observing, from a contemporary Historian, that, several years before that great event, the language of France had been introduced into the court of England, and from thence among the people. The account which Ingulphus gives of this matter is (5), that Edward, commonly

(5) Ingulph. Hist. Croyl. p. 62. ed. Gale. "*Rex autem Edwardus natus in Anglia, sed nutritus in Nor-*
called

called the Confessor, having been educated at the court of his uncle Duke Richard II. and having resided in Normandy many years, became *almost a Frenchman*. Upon his return from thence and accession to the throne of England in 1043, he brought over with him a number of Normans, whom he promoted to the highest dignities; and (according to Ingulphus) under the influence of the King and his Norman favourites, the whole nation began to lay aside their English fashions and imitate the manners of the French in many things. In particular, he says expressly, that *all the Nobility in their courts began to speak French, as a great piece of gentility*.

§ II. This fashion however of speaking French, having been adopted only in compliance

mannia et diutissime immoratus, pene in Gallicum transierat, adducens ac attrahens de Normannia plurimos, quos variis dignitatibus promotos in immensum exaltabat.—Cæpit ergo tota terra sub Rege et sub aliis Normannis introductis Anglicos ritus dimittere, et Francorum mores in multis imitari, Gallicum [scilicet] idioma omnes Mag-nates in suis curiis tanquam magnum gentilitium loqui, chartas et chirographa sua more Francorum conficere, et propriam consuetudinem in his et in aliis multis erubescere."

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with the caprice of the reigning prince, would not probably have spread very wide or lasted very long; but at the revolution, which followed soon after in 1066, the language of the Norman conqueror was interwoven with the new political system (6), and the several establishments, which were made for the support and security of the one, all contributed, in a

(6) Robert Holkot (as quoted by Selden, *ad Eadmer.* p. 189.) says, that the Conqueror—" *deliberavit quomodo linguam Saxoniam possit destrucere, et Angliam et Normanniam in idiomate concordare.*"— But Holkot wrote only in the fourteenth century, and I do not find that the earlier historians impute to the King so silly a project. On the contrary Ordericus Vitalis [l. iv. p. 520.] assures us, that William—" *Anglicam locutionem plerumque sategit ediscere: ut sine interprete querelam subjunctæ legis posset intelligere, et scita rectoris unicuique (prout ratio dictaret) affectuose deprimere. Ast a perceptione hujusmodi durior ætas illum compecebat, et tumultus multimodarum occupationum ad alia necessario adtraherebat.*"—And several of his public instruments, which are still extant in Saxon, [Hickes G. A. S. p. 164.—Præf. p. xv, xvi.] prove, that he had no objection to using that language in business; so that it seems more natural to suppose, that the introduction of the French language was a consequence only, and not an object, of his policy.

greater

greater or less degree, to the diffusion and permanency of the other.

§ III. To begin with the court. If we consider that the King himself, the chief officers of state, and by far the greatest part of the nobility, were all Normans, and could probably speak no language but their own, we can have no doubt that French (7) was the ordinary language of the court. The few Saxons, who for

(7) I apprehend that long before this time the Danish tongue had ceased to be spoken in Normandy. It was never general there, as appears from a passage of Dudon, l. iii. p. 112. Duke William I. gives this reason for sending his son Richard to be educated at Baieux. "*Quoniam quidem Rotomagensis civitas Romanâ potius quam Daciscâ utitur eloquentiâ, et Bajocacensis fruitur frequentius Daciscâ linguâ quam Romanâ, volo igitur ut ad Bajocacensia deferatur quantocius mœnia &c.*" If we recollect, that the Danish settlers under Rollo were few in comparison with the original inhabitants, and had probably scarce any use of letters among them, we shall not be surprized that they did not preserve their language for above two or three generations.

From two other passages of the same Dudon we learn, that the Danish language, while it lasted in Normandy, was very similar to the Saxon [p. 99.], and yet different from it [p. 100.]; *qualem decet esse sororem.*

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some time (8) were admitted there, must have had the strongest inducements to acquire the same language as soon as possible, not merely for the sake of apprehending and answering insignificant questions in the circle, but because in that age affairs of the greatest importance were publicly transacted in the King's court, and there they might be called upon to answer for their possessions and even for their lives. In an ecclesiastical synod, held in the presence of the King in 1072, the venerable Bishop of Worcester, Wulfstan, (whose *holy simplicity*, as

(8) After the death of Edwin, and the imprisonment of Morcar in 1070, we do not read of any Saxon Earl, except Waltheof, and he was executed for misprision of treason about three years after. Orderic. Vit. l. iv. p. 536. It is singular, that Waltheof, according to the Saxon law, suffered death for the concealment of that treason, for which Roger de Breteuil, Earl of Hereford, being tried *secundum leges Normannorum*, could only be punished by a forfeiture of his inheritance and perpetual imprisonment. Id. p. 535. From this time (says Ingulphus, p. 70.) *Comitatus et Baronias, Episcopatus et Prælatias totius terræ suis Normannis Rex distribuit, et vix aliquem Anglicum ad honoris statum vel alicujus domini principatum ascendere permittit.*

the

the (9) Historian calls it, seems to have preserved him from the degradation which almost all the other English Prelates underwent) was obliged to defend the rights of his see by an interpreter, *a monk* (according to the same (10) Historian) *of very little eloquence, but who had a smattering of the Norman language.*

§ IV. If we consider further, that the great Barons, to whom William (11) distributed a

(9) Will. Malmesb. l. iii. p. 118. *Hic sancta simplicitas beati Wulstani &c.* The story which follows perfectly justifies this character. Matt. Paris [ad an. 1095.] says, that in another Synod there was a formal design of deposing Wulstan, and that he was saved only by a miracle. He was accused "*simplicitatis et illiteraturæ*;" — "*et quasi homo idiota, qui linguam Gallicanam non noverat, nec regiis consiliis interesse poterat, ipso Rege consentiente et hoc dictante, decernitur deponendus.*

(10) Ibid. *Ita datâ benedictione Monacho, minimæ facundiæ viro, sed Normanniæ linguæ sciolo, rem perorans obtinuit.*

(11) There is a curious detail of part of this distribution in Ordericus Vitalis, l. iv. p. 521, 2. which concludes thus:—" *aliisque advenis, qui sibi cohæserant, magnos et multos honores contulit; et in tantum quosdam provexit, ut multos in Angliâ ditiores et potentiores haberent clientes, quam eorum in Neustriâ fuerant parentes.*" There
large

large share of his conquest, when released from their attendance in the King's court, retired to courts of their own, where they in their turn were surrounded by a numerous train of vassals, chiefly their own countrymen, we may be sure that the French language travelled with them into the most distant provinces, and was used by them, not only in their common conversation, but in their civil contracts, their judicial proceedings, and even in the promulgation of their (12) laws. The many Castles, which William built (13) in different parts of the

is an account in the Monast. Angl. t. i. p. 400. of the Conquerour's giving the whole county of Cumberland to Ranulph de Meschines, and of the division which Ranulph made of it among his relations and followers, who appear to have been all foreigners.

(12) The antient Earls had a power of legislation within their Counties. William of Malmesbury, speaking of William Fitz-Osborne, Earl of Hereford, says; "*Manet in hunc diem in Comitatu ejus apud Herefordum legum quas statuit inconcussa firmitas; ut nullus miles pro qualicunque commissio plus septem solidis solvat; cum in aliis provinciis ob parvam occasunculam in transgressione præcepti herilis, viginti vel viginti quinque pendantur.*" L. iii. p. 105.

(13) Ordericus Vitalis [L. iv. p. 511.] observes, that,

island, must also have contributed very much to the propagation of the French language among the natives, as it is probable that the Foreigners, of whom the garrisons were (14) en-

before the Conquest, "*Munitiones, quas Castella Galli nuncupant, Anglicis provinciis paucissimæ fuerant: et ob hoc Angli, licet bellicosi fuerint et audaces, ad resistendum tamen inimicis extiterant debiliores.*" William, at his landing, placed garrisons at *Pevensey* and *Hastings*. After the battle, he took possession of *Dover*, and left a garrison there. He caused "*firmamenta quædam*" to be made at *London*, and built a strong citadel at *Winchester*. Upon his return from Normandy, after the first insurrection of the English, he built a castle within the city of *Exeter*; another at *Warwick*; and another at *Nottingham*. In the city of *York*, "*munitionem firmavit, quam delectis militibus custodiendam tradidit.*" At *Lincoln*, *Huntingdon*, and *Cambridge*, "*castra locavit, et tutelam eorum fortissimis viris commendavit.*" He had also garrisons at *Montacute* in Somersetshire, and at *Shrewsbury*. He built fortifications at *Chester* and *Stafford*. We read also of castles at *Arundel* and *Stutesbury* at this time; and *Norwich* was so strong as to stand a siege of three months. Ord. Vit. p. 500—535.

(14) Orderic. Vital. l. iv. p. 506. *Custodes in castellis strenuos viros ex Gallis collocavit, et opulenta beneficia, pro quibus labores et pericula libenter tolerarent, distribuit,*

tirely

tirely composed, would insist upon carrying on all their transactions with the neighbouring country in their own language.

§ V. But the great alteration, which, from political motives, was made in the state of the clergy at that time, must have operated perhaps more efficaciously than any other cause to give the French language a deep root in England. The Conquerour seems to have been fully apprized of the strength which the new government might derive from a Clergy more closely attached to himself by a community of interests than the native English were likely to be. Accordingly, from the very beginning of his reign, all ecclesiastical preferments, as fast as they became vacant, were given to his Norman chaplains; and, not content to avail himself of the ordinary course of succession, he contrived (15), upon various charges of real or pretended ir-

(15) See the transactions of the Council held at *Winchester* in the year 1070, ap. *Flor. Vigorn.* p. 636. Having spoken of the degradation of Stigand, Archbishop of Canterbury, and Agelmar, Bishop of the East Saxons, he proceeds thus; *Abbates etiam aliqui ibi degradati sunt, operam dante rege ut quamplures ex Anglis suo honore privarentur, in quorum locum suæ gentis regula-*

regularities, to remove several of the English Bishops and Abbots, whose places were in like manner immediately supplied by Foreigners. In short, in the space of a very few years, all the

personas subrogavit, ob confirmationem sui (quod noviter acquifierat) regni. *Hic et nonnullos, tam episcopos quam Abbates, quos nulla evidenti causa nec concilia nec leges seculi damnabant, suis honoribus privavit, et usque ad finem vitæ custodiæ mancipatos detinuit, suspicione, ut diximus, tantum inductus novi regni.*

In confirmation of what is said here and in the text, if we examine the subscriptions to an Ecclesiastical Constitution in 1072, ap. Will. Malm. l. iii. p. 117. we find that the two Archbishops, seven Bishops out of eleven, and six Abbots out of twelve, were Foreigners; and in about five years more the four other Bishopricks, and five at least of the other six Abbeys, were in the hands of Foreigners.

Another Ecclesiastical Constitution made at this time has very much the appearance of a political regulation. It orders "that the Bishops seats shall be removed from towns to cities;" and in consequence of it the See of Lichfield was removed to Chester; that of Selesey to Chichester; that of Elmham to Thetford, and afterwards to Norwich; that of Shireburne to Salisbury, and that of Dorchester to Lincoln. Will. Malm. l. iii. p. 118. When the King had got a set of Bishops to his mind, he would wish to have them placed, where their influence could be of most service to him.

Sees

Sees of England were filled with Normans, or strangers naturalized (if I may so say) in Normandy, and the greatest part of the Abbeyes in the kingdom were under governours of the same description.

§ VI. It must be allowed, that the confessed superiority (16) in literature of the Norman clergy over the English at that time furnished the King with a specious pretext for these promotions; and it is probable, that the Prelates, who were thus promoted, made use of the same

(16) Ordericus Vitalis, l. iv. p. 518. says, that the Normans at the Conquest found the English "*agrestes et pene illiteratos*;" and he imputes, with some probability, the decay of learning among them, from the time of Beda and others, to the continual ravages and oppressions of the Danes. See also William of Malmesbury, l. iii. p. 101, 2. It may be observed too, from Continuat. Hist. Croyland, by Peter of Blois, p. 114. that the first regular lectures (of which we have any account) at Cambridge were read there by four foreign Monks, who had come over into England with Jeffrey, Abbot of Croyland, formerly Prior of St. Evroul. They are said to have read "*diversis in locis a se divisi et formam Aurelianensis studii secuti*," three of them in Grammar, Logick, and Rhetorick, and the fourth in Theology.

pretext

pretext to justify themselves in disposing of all their best benefices among their friends and countrymen. - That this was their constant practice is certain. Nor were the new Abbots less industrious to stock their convents (17) with Foreigners, whom they invited over from the continent, partly perhaps for the pleasure of their society, and partly (as we may suppose) in expectation of their support against the cabals of the English monks. And when the great Barons, following the royal example, applied themselves to make their peace with the Church by giving her a share of their plunder, it was their usual custom to begin their religious establishments with a colony (18) from some Norman Monastery.

(17) See the preceding note. There was no great harmony at first between the English monks and their new governours. See the proceedings at Glastonbury under Thurstin [Will. Malm. l. iii. p. 110.], and at Canterbury against Wido. [Chron. Saxon. p. 179, 180. ed. Gibson.]

(18) The Conquerour had put Goisbert, a Monk of Marmontier, at the head of his new foundation of Battle Abbey. [Ord. Vital. l. iv. p. 505.] In like manner Roger de Montgomery, Earl of Shrewsbury,

VII. In

§ VII. In this state of things, which seems to have continued (19) with little variation to the

sent for Monks from Sées to begin his Abbey at Shrewsbury. [Id. l. v. p. 581.] Walter Espec also brought over Monks of Clervaulx to fill his two Abbeys, of Rivaulx and Wardun. [Ailt. Rievall. ap. X Script. p. 338.]

Beside these and many other independent foundations, which were in this manner opened for the reception of foreign Monks in preference to the natives, a considerable number of Religious Houses were built and endowed, as cells to different monasteries abroad; and as such were constantly filled by detachments from the superiour society. They are frequently mentioned in our histories under the general name of the *Alien Priories*; and though several of them, upon various pretexts, had withdrawn themselves from their foreign connexions and been made denizens, no less than one hundred and forty remained in 1414, which were then all suppressed and their revenues vested in the crown: See the List. Monast. Angl. v. i. p. 1035.

(19) I suppose that, during this whole period of above 250 years, the English language was continually gaining ground, by slow and almost imperceptible degrees, in proportion nearly as the English natives were emerging from that state of depression in which they were placed by the Conquest. We have no reason to believe that much progress was made in either of these matters before the reign of King John. The loss of
time

time of Edward III, it is probable, that the French and English languages subsisted together

Normandy &c. in that reign, and the consequent regulations of Henry III and Louis IX, by which the subjects of either crown were made incapable of holding lands in the dominions of the other [Matth. Paris, ad an. 1244.], must have greatly diminished the usual conflux of Normans to the English court; and the intestine commotions in this country under John and Henry III, in which so many of the greater Barons lost their lives and estates, must eventually have opened a way for the English to raise themselves to honours and possessions, to which they had very rarely before been admitted to aspire.

In the year 1258, the 42 Henry III, we have a particular instance (the first, I believe, of the kind) of attention on the side of government to the English part of the community. The Letters Patent, which the King was advised to publish in support of the Oxford Provisions, were sent to each County in Latin, French, and English. [Annal. Burton. p. 416. One of them has been printed from the Patent-roll, 43 H. III. n. 40. m. 15. by Somner in his Dict. Sax. v. UNNAN, and by Hearne, Text. Roff. p. 391.] At the same time all the proceedings in the business of the Provisions appear to have been carried on in French, and the principal persons in both parties are evidently of foreign extraction.

If a conjecture may be allowed in a matter so little capable of proof, I should think it probable, that the

throughout the kingdom; the higher orders,

necessity, which the great Barons were under at this time, of engaging the body of the people to support them in their opposition to a new set of foreigners, chiefly Poitevins, contributed very much to abolish the invidious distinctions which had long subsisted between the French and English parts of the nation. In the early times after the Conquest, if we may believe Henry of Huntingdon [L. vi. p. 370.], "to be called an Englishman was a reproach:" but when the Clares, the Bohuns, the Bigods &c. were raising armies for the expulsion of Foreigners out of the kingdom, they would not probably be unwilling to have themselves considered as natives of England. Accordingly Matthew Paris [p. 833.] calls Hugh Bigod (a brother of the Earl Marshall) *virum de terra Anglorum naturalem et ingenuum*; and in another passage [p. 851.] he appropriates the title of "*alienigenæ*" to those foreigners, "*qui Reginae attinentes per eam introducti fuerant in Angliam*:" and so perhaps the word ought generally to be understood in the transactions of that reign. None but persons born out of England were then esteemed as Foreigners.

About the same time we find an Archbishop of York objecting to Clerks (recommended to benefices by the Pope), because they were "ignorant of the English language" [Mat. Par. p. 831.]; which seems to imply, that a knowledge of that language was then considered among the proper qualifications of an Ecclesiastick: but that it was not necessarily required, even both

both of the Clergy and Laity (20), speaking al-

in the Parochial Clergy, appears from the great number of foreign Parsons, Vicars &c. who had the King's Letters of protection in the 25th year of Edward I. See the Lists in Prynne, t. i. p. 709—720.

(20) The testimony of Robert of Gloucester (who lived in the times of H. III. and E. I.) is so full and precise to this point, that I trust the Reader will not be displeased to see it in his own words, or rather in the words of that very incorrect Mf. which Hearne has religiously followed in his edition.

Rob. Glouc. p. 364.

Thus come lo! Engeland into Normannes honde:
And the Normans ne couthe speke tho ^a *bote her owne*
speche,

And speke Frenche as ^b *dude atom*, and here chyl dren
dude al so teche.

So that hey men of thys lond, that of her blod come,
Holdeth alle thulke speche, that hii of hem nome.

^c *Vor bote* a man couthe French, ^d *me tolth* of hym wel
lite;

^e *Ac* lowe men holdeth to Englyfs and to her *kunde*
speche ^f *yute*.

Ich wene ther ne be man in world contreyes none,
That ne holdeth to her kunde speche, bote Engeland one.

Ac wel me wot vor to connē bothe wel yt ys,
Vor the more that a man con, the more worth he ys.

^a *But their own.*

^b *Did at home.*

^c *For but ———*

^d *Men told. —lite, little.*

^e *But. —kinde, natural.*

^f *Yet.*

most universally French, the lower retaining the use of their native tongue, but also frequently adding to it a knowledge of the other. The

I shall throw together here a few miscellaneous facts in confirmation of this general testimony of Robert of Gloucester.

A letter of Hugh, Bishop of Coventry, preserved by Hoveden [p. 704.], assures us, that William, Bishop of Ely, Chancellor and Prime Minister to Richard I, "*linguam Anglicanam prorsus ignorabat.*"

In the reign of Henry III, Robert of Gloucester, intending, as it should seem, to give the very words of Peter, Bishop of Hereford (whom he has just called "a Freins bishop"), makes him speak thus.—"*Par Crist,*" he fede, "*Sir Tomas, tu is marveis. Meint ben te ay fet.*" Rob. Glouc. p. 537.

There is a more pleasant instance of the familiar use of the French language by a bishop, as late as the time of Edward II. Louis, consecrated Bishop of Durham in 1318, was unfortunately very illiterate—"laicus; "*Latinum non intelligens, sed cum difficultate pronuncians. Unde, cum in consecratione suâ profiteri debuit, quamvis per multos dies ante instructorem habuisset, legere nescivit: et cum, auriculantibus* "*[f. articulantibus] aliis, cum difficultate ad illud verbum metropoliticæ pervenisset, et diu anhelans pronunciare non posset, dixit in Gallico; Seit pur dite.*—Et cum similiter celebraret ordines, nec illud verbum in ænigmate proferre posset, dixit circumstantibus; "*Par Seint Lowys, il ne fu pas curteis, qui ceste*
general

general inducements which the English had to acquire the French language have been touched upon above; to which must be added, that the children, who were put to learn Latin, were

“ *parole ici escrit.*” Hist. Dunelm. ap Wharton, Ang. Sac. t. i. p. 761.

The transactions at Norham, in 1291, the 20 Edw. I, with respect to the Scottish Succession, appear to have been almost wholly carried on in French, for which it is difficult to account but by supposing that language to have been the language of the Court in both nations. [See the Roll de Superior. Reg. Angl. in Prynne, t. i. p. 487, et seq.] Edward's claim of the Superiority is first made by Sir Roger Brabanfon *Sermone Gallico*; and afterwards the Bishop of Bath and Wells, and the King himself, speak to the assembly of English and Scots in the same language. [Ibid. p. 499. 501.]

The answers of the Bishop of Durham to the Pope's Nuncios in *Gallico* [Walt. Hemingf. ad an. 1295.] may be supposed to have been out of complaisance to the Cardinals, (though, by the way, they do not appear to have been Frenchmen;) but no such construction can be put upon the following fact related by Matthew of Westminster [ad an. 1301. p. 438.]. The Archbishop of Canterbury informs the Pope, that he had presented his Holiness's letters to the King in a full court, “ *quas ipse dominus rex reverenter recipiens, eas publice legi coram omnibus, et in Gallicâ linguâ fecerat patenter exponi.*”

under a necessity of learning French at the same time, as it was the constant practice in all schools, from the Conquest (21) till about the reign of Edward III, to make the scholars construe their

(21) Ingulphus, a contemporary writer, informs us that this practice began at the Conquest. [p. 71.]

“ *Ipsum etiam idioma [Anglicum] tantum abhorrebant*
 “ *[Normanni], quod leges terræ statutaque Anglicorum*
 “ *regum linguâ Gallicâ tractarentur; et pueris etiam in*
 “ *scholis principia literarum grammatica Gallice ac*
 “ *non Anglice traderentur; modus etiam scribendi An-*
 “ *glicus omitteretur, et modus Gallicus in chartis et in*
 “ *libris omnibus admitteretur.*” — And Treviſa, the trans-

lator and augments of Higden's Polychronicon in the reign of Richard II, gives us a very particular account of its beginning to be diſuſed within his own memory. The two paſſages of Higden and Treviſa throw ſo much light upon the ſubject of our preſent enquiry that I ſhall inſert them both at length, from Mſ. Harl. 1900. as being more correct in ſeveral places than the Mſ. from which Dr. Hickes formerly printed them in his Præf. ad Theſ. Ling. Septent. p. xvii.

HIGDEN'S *Polychron.* b. I. c. lix. This apayringe of the birthe tonge is by cauſe of tweye thinges: oon is for children in ſcole, azenes the uſage and maner of alle other naciouns, beth compelled for to leve her owne langage, and for to conſtrewe her leſſouns and her thingis a Frenſche, and haveth ſiththe that the Normans come firſt into England. Alſo gentil mennes
 Latia

Latin lessons into French. From the discontinuance of this practice, as well as from other causes, the use and, probably, the knowledge of French, as a separate language, received a con-

children beth ytautz for to speke Frensch, from the tyme that thei beth rokked in her cradel, and kunne speke and playe with a childe brooch. And uplondish men wole likne hem self to gentil men, and fondeth with grete bisynesse for to speke Frensch, for to be the more ytold of.

TREVISA. This maner was myche yused to fore the first moreyn, and is fiththe som del ychaungide. For John Cornwaile, a maistre of grammer, chaungide the lore in grammer scole and construction of Frensch into Englisch, and Richard Pencriche lerned that maner teching of him, and other men of Pencriche. So that now, the zere of oure lord a thousand thre hundred foure score and fyve, of the secunde king Rychard after the Conquest nyne, in alle the grammer scoles of Englonde children leveth Frensch, and construeth and lerneth an Englisch, and haveth therby avauntage in oon side and desavauntage in another. Her avauntage is, that thei lerneth her grammer in lasse tyme than children were wont to do. Desavauntage is, that now children of grammer scole kunneth no more Frensch than can her listee heele. And that is harm for hem, and thei schul passe the see and travaile in strange londes, and in many other places also. Also gentel men haveth now mych ylesse for to teche her children Frensch.

fiderable check. In the 36th year of Edward III. a law (22) was made, "that all pleas, in the courts of the King or of any other Lord, shall be pleaded and judged in the English

(22) This celebrated statute is said by Walsingham [p. 179.] to have been made "*ad petitionem Communitatis*;" but no such petition appears upon the Parliament-roll: and it seems rather to have been an Act of Grace, moving from the King, who on the same day entered into the fiftieth year of his age; "*unde in suo Jubileo populo suo se exhibuit gratiosum.*" Walsing. *ibid.* It is remarkable too, that the cause of summons at the beginning of this Parliament was declared by Sir Henry Greene, Chief Justice, *en Engleis* (says the Record for the first time): and the same Entry is repeated in the Records of the Parliaments 37 and 38 Edw. III. but not in those of 40 Edw. III. or of any later Parliament; either because the custom of opening the cause of summons in French was restored again after that short interval, or, perhaps, because the new practice of opening it in English was so well established (in the opinion of the Clerk) as not to need being marked by a special Entry.

The reasons assigned, in the preamble to this Statute, for having Pleas and Judgements in the English tongue, might all have been urged, with at least equal force, for having the Laws themselves in that language. But the times were not yet ripe for that innovation. The English scale was clearly beginning to preponderate, but the slowness of its motion proves that it had a great weight to overcome,

tongue,"

tongue," and the preamble recites, "*that the French tongue* (in which they had been usually pleaded, &c.) *was too much unknown*," or disused; and yet, for near threescore years after this (23) the proceedings in Parliament (with very few exceptions) appear to have been all in French,

(23) All the Parliamentary proceedings in English before 1422, the first of Henry VI, are the few which follow.

The Confession of Thomas Duke of Gloucester, taken at Calais by William Rickhill and recorded in Parliament, *inter Plac. Coron.* 21 Ric. II. n. 9. It is printed in Tyrrell, v. iii. p. 793.

Some passages in the Deposition of Richard II. printed at the end of Knighton, int. X Scriptores.

The ordinance between William Lord the Roos and Robert Tirwhitt, Justice of the King's Bench. 13 Hen. IV. n. 13.

A Petition of the Commons with the King's answer. 2 Hen. V. n. 22.

A Proviso in English inserted into a French grant of a Disme and Quinzisme. 9 Hen. V. n. 10.

At the beginning of the reign of Henry VI, the two languages seem to have been used indifferently. The Subsidy of Wolle &c. was granted in English. 1 Hen. VI. n. 19. A Proviso in French was added by the Commons to the Articles for the Council of Regency, which are in English. Ibid. n. 33. Even the Royal Assent was given to Bills in English. 2 Hen. VI. and

and the statutes continued to be published in the same language, for above one hundred and twenty years, till the first of Richard III.

§ VIII. From what has been said I think we may fairly conclude, that the English language must have imbibed a strong tincture of the French, long before the age of Chaucer, and consequently that he ought not to be charged as the importer of words and phrases, which he only used after the example of his predecessors and in common with his contemporaries. This was the real fact, and is capable of being demonstrated to any one, who will take the trouble of comparing the writings of Chaucer with those of (24) Robert of Gloucester and Robert of

n. 54. Be it ordeined as it is asked. Be it as it is axed.—and again, n. 55.

I have stated this matter so particularly, in order to shew, that when the French language ceased to be generally understood, it was gradually disused in Parliamentary proceedings; and from thence, I think, we may fairly infer, that while it was used in those proceedings, constantly and exclusively of the English, it must have been very generally understood.

(24) Robert of Gloucester's Chronicle has been published by Hearne, Oxf. 1724, faithfully, I dare say, but from incorrect Mss. The author speaks of himself
Brunner,

Brunne, who both lived before him, and with those of Sir John Mandeville and Wicliff, who lived at the same time with him. If we could

[p. 560.] as living at the time of the Battle of Evesham in 1265; and from another passage [p. 224.] he seems to have lived beyond the year 1278, though his history ends in 1270. See Hearne's Pref. p. lxviii.

Robert Manning of Brunne, or Bourn, in Lincolnshire, translated into English rimes, from the French of Robert Grosseteste, Bishop of Lincoln, a treatise called "*Manuel de Pechés*," as early as the year 1303. This work of his has never been printed, but is preserved among the Harleian Mss. n. 1701. and the Bodleian, n. 2323. He also translated from the French an history of England; the first part, or *Gesta Britonum*, from Master Wace; the remainder, to the death of Edward I, from Peter of Langtoft. His translation was finished in 1338. The latter part, with some extracts from the former, was printed by Hearne in 1725, from a single Ms.

Sir John Mandevilles account of his Travells was written in 1356. In the last edition, Lond. 1727, the text is said to have been formed from a collation of several Mss. and seems to be tolerably correct.

Wicliff died in 1384. His translation of the New Testament was printed for the first time by Lewis, Lond. 1731. There is an immense Catalogue of other works, either really his or ascribed to him, still extant in Ms. See his Life by Lewis; and Tanner, Bibl. Brit.

for

for a moment suppose the contrary ; if we could suppose that the English idiom, in the age of Chaucer, remained pure and unmixed, as it was spoken in the courts of Alfred or Egbert, and that the French was still a foreign, or at least a separate language ; I would ask, whether it is credible, that a Poet, writing in English upon the most familiar subjects, would stuff his compositions with French words and phrases, which (upon the above supposition) must have been unintelligible to the greatest part of his readers ; or, if he had been so very absurd, is it conceivable, that he should have immediately become, not only the most admired, but also the most popular writer of his time and country ?

PART THE SECOND.

Having thus endeavoured to shew, in opposition to the ill-grounded censures of Verstegan and Skinner, that the corruption (or improvement) of the English language by a mixture of French was not originally owing to Chaucer, I shall proceed, in the second part of this Essay, to make some observations upon the most material peculiarities of that Norman-Saxon dialect, which I suppose to have prevailed in the
age

age of Chaucer, and which, in substance, remains to this day the language of England.

§ I. By what means the French tongue was first introduced and propagated in this island has been sufficiently explained above; but to ascertain with any exactness the degrees, by which it insinuated itself and was ingrafted into the Saxon, would be a much more difficult task (25), for want of a regular series of the writings of approved authors transmitted to us by authentic copies. Luckily for us, as our concern is solely with that period when the incorporation of the

(25) In order to trace with exactness the progress of any language, it seems necessary, 1. that we should have before us a continued series of authors; 2. that those authors should have been approved, as having written, at least, with purity; and 3. that their writings should have been correctly copied. In the English language, we have scarce any authors within the first century after the Conquest; of those, who wrote before Chaucer, and whose writings have been preserved, we have no testimony of approbation from their contemporaries or successors; and lastly, the Copies of their works, which we have received, are in general so full of inaccuracies, as to make it often very difficult for us to be assured, that we are in possession of the genuine words of the Author.

two languages was completed, it is of no great importance to determine the precise time at which any word or phrase became naturalized; and for the same reason, we have no need to enquire minutely, with respect to the other alterations, which the Saxon language in its several stages appears to have undergone, how far they proceeded from the natural mutability of human speech (especially among an unlearned people), and how far they were owing to a successive conflux of Danish and Norman invaders.

§ II. The following observations therefore will chiefly refer to the state, in which the English language appears to have been about the time of Chaucer, and they will naturally divide themselves into two parts. The first will consider the remains of the antient Saxon mass, however defaced or disguised by various accidents; the second will endeavour to point out the nature and effects of the accessions, which, in the course of near three centuries, it had received from Normandy.

§ III. For the sake of method it will be convenient to go through the several parts of speech in the order, in which they are commonly ranged by Grammarians.

1. The

1. The Prepositive Article *þe*, *reo*, *þat*, (which answered to the *ὁ, ἡ, το*, of the Greeks, in all its varieties of gender, case, and number;) had been long laid aside, and instead of it an indeclinable *the* was prefixed to all sorts of nouns, in all cases, and in both numbers.

2. The Declensions of the Nouns Substantive were reduced from six to one; and instead of a variety of cases in both numbers, they had only a Genitive case singular, which was uniformly deduced from the Nominative by adding to it *es*; or only *s*, if it ended in an *e* feminine; and that same form was used to express the (26) Plural number in all its cases: as, Nom. *Shour*, Gen. *Shoures*, Plur. *Shoures*. Nom. *Name*; Gen. *Names*, Plur. *Names*:

(26) It is scarce necessary to take notice of a few Plurals, which were expressed differently; though their number was greater in the time of Chaucer than it is now. Some of them seem to retain their termination in *en* from the second Declension of the Saxons; as, *oxen*, *eyen*, *hofen*, &c. Others seem to have adopted it *euphoniæ gratiâ*; as, *brethren*, *eyren*, instead of, *bpoðnu*, *æznu*. And a few seem to have been always irregularly declined; as, *men*, *wimmen*, *mice*, *lice*, *feet* &c. See Hickes, *Gr. A. S.* p. 11, 12.

The Nouns Adjective had lost all distinction of Gender, Case, or Number.

3. The Primitive Pronouns retained one oblique case (27) in each number : as, *Ic*, or *I*; *We* : Obl. *Me*; *Us*.—*Thou*; *Ye* : Obl. *Thee*; *You*.—*He*, *She*; *Hi* (28), or *They* : Obl. *Him*, *Hire*; *Hem*, or *Them*.

Their Possessives were in the same state with the Adjectives; *Min*, *Thin*, *His*, *Hire*; *Oure*, *Youre*, *Hir*, or *Their* (29).

(27) I take no notice here of the Genitive cases, *min*, *thin*, *oure*, *youre* &c. as being at this time hardly ever distinguishable from Pronouns Possessive. How are we to know whether *min boke* should be rendered *liber mei*, or *liber meus*? In the Plural number however, in a few instances, the Genitive case, seems to have retained its proper power. C. T. v. 825. *oure aller cok*—would be more naturally translated—*nostrum omnium gallus*, than, *noster omnium*. And so in P. P. fol. cxi. *Youre aller hele*. *vestrum omnium salus*; not, *vestra*.

(28) It is very difficult to say from whence, or why, the Pronouns, *They*, *Them*, and *Their*, were introduced into our language. The Saxon Pronouns, *Hi*, *Hem*, and *Hir*, seem to have been in constant use in the time of Robert of Gloucester. Sir John Mandeville and Chaucer use *They*, for *Hi*; but never, as I remember, (in the Mss. of authority) *Them*, or *Their*.

(29) The four last of these Possessive Pronouns were
The

The Interrogative and Relative *Who* had a Genitive and Accusative case, *Whos*, and *Whom*, but no variety of Number.

On the contrary, the Demonstrative, *This*, and *That*, had a Plural expression, *Thise*, and *Tho*, but no variety of case.

sometimes expressed a little differently, viz. *Hires*, *Oures*, *Youres*, and *Hirs*, or *Theirs*; as they are still, when the Noun to which they belong is understood, or when they are placed after it in a sentence. To the question, Whose book is this? we answer, *Hers*, *Ours*, *Yours*, or *Theirs*: or we declare; This book is *Hers*, *Ours* &c. I can hardly conceive that the final *s* in these words is a mark of the Possessive (or Genitive) case, as a very able writer [Short Introduction to English Grammar, p. 35, 6.] seems to be inclined to think; because in the instances just mentioned, and in all which I have been able to find or to imagine, I cannot discover the least trace of the usual powers of the Genitive case. The learned Wallis [Gram. Ang. c. 7.] has explained the use of these Pronouns without attempting to account for their form. He only adds; “Nonnulli, *hern*, *ourn*, *yourn*, *bisn*, dicunt, pro *hers*, *ours*, &c. sed barbarè, nec quisquam (credo) sic scribere solet.” If it could be proved that these words were antiently terminated in *n*, we might be led to conjecture that they were originally abbreviations of *her own*, *our own*, &c. the *n* being afterwards softened into *s*, as it has been in many other words.

The other words, which are often (though improperly) placed in the class of Pronouns, were all become undeclined, like the Adjectives; except, *Eyther*, alteruter; *Neyther*, neuter; *Other*, alter; which had a Genitive case Singular, *Eytheres*, *Neytheres*, *Otheres*: *Other*, alius, had a Genitive case singular, and a Plural number, *Otheres*; and *Aller* (a corruption of *calna*) was still in use, as the Genitive Plural of *Alle* (30).

(30) It may be proper here to take a little notice of the Pronoun, or Pronominal Adjective, *Self*, which our best Grammarians, from Wallis downwards, have attempted to metamorphose into a Substantive. In the Saxon language, it is certain that *Sylf* was declined like other Adjectives, and was joined in construction with Pronouns Personal and Substantives, just as *ipse* is in Latin. They said, Ic sylf, Ego ipse; Min sylfes, mei ipsius; Me sylfne, me ipsum, &c. Petrus sylf, Petrus ipse, &c. [See Hickes, Gr. A. S. p. 26.] In the age of Chaucer, *Self*, like other Adjectives, was become undeclined. Though he writes, *Self*, *Selwe*, and *Selven*, those varieties do not denote any distinction of case or number; for he uses indifferently, *himself* and *himselven*; *hemself* and *hemselven*. He joins it with Substantives, in the sense of *ipse*, as the Saxons did. [See v. 2862. In that *selve* grove. In illo ipso nemore. v. 4535. Thy *selve* neighebour. Ipse tuus vicinus.] But his great departure from the antient usage was with respect to the Pronouns Personal prefixed to

4. The

4. The Verbs, at the time of which we are treating, were very nearly reduced to the simple state in which they are at present.

Self. Instead of declining them through the cases which they still retained, he uses constantly, *Myself*, for, *I self*, and, *Me self*; *Thyself*, for, *Thou self*, and, *Thee self*; *Him self* and *Hire self*, for, *He self* and *She self*; and in the Plural number, *Our self*, for, *We self*, and *Us self*; *Your self*, for, *Ye self*, and *You self*; and *Hem self*, for, *They self*.

It would be vain to attempt to defend this practice of Chaucer upon any principles of reason or grammatical analogy. All that can be said for it is, that perhaps any regular practice was preferable to the confusion and uncertainty which seems to have prevailed before. Accordingly, the writers who succeeded him following his example, it became a rule, as I conceive, of the English language, that Personal Pronouns prefixed to *Self* were only used in one case in each number; viz. those of the First and Second Person in the Genitive case (according to the Saxon form), and those of the Third in the Accusative.

By degrees a custom was introduced of annexing *Self* to Pronouns in the Singular number only, and *Selves* (a corruption, I suppose, of *Selven*) to those in the Plural. This probably contributed to persuade our late Grammarians that *Self* was a Substantive; as the true English Adjective does not vary in the Plural number. Another cause of their mistake might be, that they considered, *my*, *thy*, *our*, *your*, (to which *self* is

D 2

They

They had four Modes, as now; the Indicative, the Imperative, the Subjunctive, and the Infinitive; and only two expressions of Time, the Present and the Past. All the other varieties of Mode and Time were expressed by Auxiliary Verbs.

In the inflexions of their Verbs, they differed very little from us, in the Singular number: *I love, Thou lovest, He loveth*: but in the Plural they were not agreed among themselves; some (31) adhering to the old Saxon form; *We loveth, Ye loveth, They loveth*; and others adopting, what seems to have been, the Teutonic; *We loven, Ye loven, They loven*. In the Plural of the Past Tense the latter form pre-

usually joined) as Pronouns *Possessive*; whereas I think it more probable that they were the Saxon Genitive cases of the *Personal* Pronouns. The metaphysical Substantive *Self*, of which our more modern Philosophers and Poets have made so much use, was unknown, I believe, in the time of Chaucer.

(31) In the long quotation from Trevisa (which see above, n. 21.) it may be observed, that all his Plural Verbs of the Present Tense terminate in *eth*; whereas in Sir John Mandeville and Chaucer they terminate almost as constantly in *en*.

vailed

vailed universally: I loved, thou lovedest, he loved; *We loveden, Ye loveden, They loveden.*

The second person Plural in the Imperative Mode regularly terminated in *eth*; as, *Loveth ye* (32); though the final consonants (according to the genius of the language) were frequently omitted, especially in verse.

The Saxon termination of the Infinitive in *an* had been long changed into *en*; *to loven, to liven, &c.* and they were beginning to drop the *n*; *to love, to live.*

The Participle of the Present Time began to be generally terminated in *ing*; as, *loving*; though the old form, which terminated in *ende*, or *ande*, was still in use; as, *lovende, or lovande.* The Participle of the Past time continued to be formed, as the Past time itself was, in *ed*; as, *loved*; or in some contraction of *ed* (33); ex-

(32) Mand. p. 281. And at certeyn houres—thei feyn to certeyn officeres—*Maketh pees* (i. e. Make ye silence). And than feyn the Officeres, *Now pees! lyfteneth* (i. e. listen ye)—In the following page, *Stondeth*, is used for, *Stand ye*; and *Putteth*, for, *Put ye*.

(33) The methods, by which the final *ed* of the Past Tense and its Participle was contracted or abbreviated, in the age of Chaucer, were chiefly the following:

D 3

cept

cept among the irregular Verbs (34), where for

1. By throwing away the *d*.

This method took place in Verbs, whose last Consonant was *t*, preceded by a Consonant. Thus, *caste*, *coste*, *hurte*, *putte*, *slitte*, were used instead of, *casted*, *costed*, *hurted*, *putted*, *slitted*.

2. By transposing the *d*.

This was very generally done in Verbs, whose last Consonant was *d*, preceded by a Vowel. Thus, instead of, *reded*, *leded*, *spreded*, *bleded*, *feded*, it was usual to write, *redde*, *ledde*, *spredde*, *bledde*, *fedde*.—And this same method of transposition, I apprehend, was originally applied to shorten those words which we now contract by Syncope; as, *lov'd*, *liv'd*, *smil'd*, *hear'd*, *fear'd*, which were antiently written, *lovde*, *livde*, *smilde*, *herde*, *ferde*.

3. By transposing the *d* and changing it into *t*.

This method was used 1. in Verbs, whose last Consonant was *t*, preceded by a Vowel. Thus, *leted*, *fweted*, *meted*, were changed into, *lette*, *fwette*, *mette*.—2. in Verbs, whose last Consonant was *d*, preceded by a Consonant. Thus, *bended*, *bilded*, *girded*, were changed into, *bente*, *bilte*, *girte*.—And generally, in Verbs, in which *d* is changed into *t*, I conceive that *d* was first transposed; so that *dwelld*, *passd*, *dremd*, *feld*, *kep*, should be supposed to have been first changed into, *dwellde*, *passde*, *dremde*, *felde*, *kepde*, and then into, *dwelte*, *paste*, *dremte*, *felte*, *kepte*.

4. The last method, together with a change of the radical vowel, will account for the analogy of a species
the

the most part it terminated in *en*; as, *bounden*, *founden*.

The greatest part of the Auxiliary Verbs were only in use in the Present and Past Tenses of their Indicative and Subjunctive Modes.

of Verbs, generally reputed anomalous, which form their Past Time and its Participle (according to modern orthography) in *ght*. The process seems to have been thus. *Bring*, *bringed*, *brongde*, *brogde*, *brogte*; *Think*, *thinked*, *thonkde*, *thokde*, *thokte*; *Teche*, *teched*, *tachde*, *tachte*, &c. Only *fought*, from *fighted*, seems to have been formed, by throwing away the *d* (according to method 1.) and changing the radical Vowel. See instances of similar contractions in the Francic language. Hickes, Gramm. Fr. Th. p. 66.

(34) I consider those verbs only as irregular, in which the Past Time and its Participle differ from each other. Their varieties are too numerous to be particularly examined here; but I believe there are scarce any, in which the deviations from the regular form will not appear to have been made by some method of contraction, or abbreviation, similar to those which have been pointed out in the last note among the Regular Verbs. The common termination of the Participle in *en* is clearly a substitution for *ed*, probably for the sake of a more agreeable sound; and it is often shortened, as *ed* has been shewn to be, by transposition. Thus, *drawen*, *knownen*, *boren*, *stolen*, were changed into *drawne*, *knowne*, *borne*, *stolne*.

D 4

They

They were inflected in those tenses like other Verbs, and were prefixed to the Infinitive Mode of the Verb to which they were Auxiliary. I *shall* loven; I *will*, or *woll*, loven; I *may*, or *mow*, loven; I *can*, or *con*, loven, &c. We *shullen* loven; We *willen*, or *wollen*, loven; We *mowen* loven; We *connen* loven, &c. In the Past tense, I (35) *shulde* loven; I *wolde* loven; I *mighte*, or *moughte* loven; I *coude* loven, &c. We *shulden*, we *wolden*, we *mighten*, or *moughten*, we *couden* loven, &c.

The Auxiliary *To Haven* was a complete Verb, and, being prefixed to the Participle of the Past time, was used to express the Preterperfect and Preterpluperfect Tenses. I *have* loved, Thou *haves*, or *hast* loved, He *haveth*,

(35) *Shulde* and *Wolde* are contracted from *Shulled*, and *Wolled*, by transposing the *d*, according to method 2.

Mighte and *Moughte* are formed from *magbed* and *mogbed*, according to method 3. *Magbed*, *magbde*, *maghte*; *Mogbed*, *mogbde*, *moghte*.

Coude is from *conned*, by transposition of the *d*, and softening the *n* into *u*. It is often written *couth*, and always so, I believe, when it is used as a Participle. In the same manner Bishop Douglas, and other Scottish writers, use *Begouth* as the Præterit of *Begin*. *Begoned*, *begonde*, *begoude*, *begouth*,

or

or *batb* loved; We *haven*, or *han* loved, &c. I *hadde* (36) loved, thou *haddest* loved, he *hadde* loved; We, ye, they, *hadden* loved.

The Auxiliary *To ben* was also a complete Verb, and being prefixed to the Participle of the Past time, with the help of the other Auxiliary Verbs, supplied the place of the whole Passive voice, for which the Saxon language had no other form of expression. I *am*, thou *art*, he *is* loved; We, ye, they, *aren*, or *ben* loved. I *was*, thou *wast*, he *was* loved; We, ye, they, *weren* loved (37).

(36) *Hadde* is contracted from *Haved*, as *made* is from *maked*. See Hickes, Gram. Fr. Th. p. 66.

(37) The Verb *To do* is considered by Wallis, and other later Grammarians, as an Auxiliary Verb. It is so used, though very rarely, by Chaucer. [See v. 14742, 4.] He more commonly uses it transitively: [v. 10074. Do stripen me. *Faites me depouiller*.—v. 10075. Do me drenche. *Faites me noyer*.] but still more frequently to save the repetition of a verb. [v. 269.

His eyen twinkeled in his hed aright,
As *don* the sterres in a frosty night.]

Dr. Hickes has taken notice that *do* was used in this last manner by the Saxons: [Gr. A. S. p. 77.] and so was *faire* by the French, and indeed is still. It must be confessed, that the exact power, which *do*, as an auxiliary, now has in our language, is not easy to be defined, and still less to be accounted for from analogy.

5. With

5. With respect to the indeclinable parts of Speech, it will be sufficient to observe here, that many of them still remained pure Saxon: the greatest number had undergone a slight change of a letter or two; and the more considerable alterations, by which some had been disfigured, were fairly deducible from that propensity to abbreviation, for which the inhabitants of this island have been long remarkable, though perhaps not more justly so than their neighbours.

§ IV. Such was, in general, the state of the Saxon part of the English language when Chaucer began to write: let us now take a short view of the accessions, which it may be supposed to have received at different times from Normandy.

As the language of our ancestors was complete in all its parts, and had served them for the purposes of discourse and even of composition in various kinds, long before they had any intimate acquaintance with their French neighbours, they had no call from necessity (and consequently no sufficient inducement) to alter its original and radical constitutions, or even its customary forms. Accordingly, we have just seen, that, in all the essential parts of Speech,
the

the characteristical features of the Saxon idiom were always preserved; and we shall see presently, that the crowds of French words, which from time to time were imported, were themselves made subject, either immediately or by degrees, to the laws of that same idiom.

§ V. The words, which were thus imported, were chiefly Nouns Substantive, Adjectives, Verbs, and Participles. The Adverbs, which are derived from French Adjectives, seem to have been formed from them after they were Anglicised, as they have all the Saxon termination *lich* or *ly*, (38) instead of the French *ment*. As to the other parts of Speech, our language, *indeclinable* being sufficiently rich in its own stores, has borrowed nothing from France, except perhaps an Interjection or two.

The Nouns Substantive in the French language (as in all the other languages derived from the Latin) had lost their Cases long before the time of which we are treating; but such of them as were naturalised here, seem all to have acquired a Genitive case, according to the cor-

(38) As, *rarely*, *continually*, *veraily*, *bravely*, &c. which correspond to the French adverbs, *rarement*, *continuellement*, *veraiment*, *bravement*, &c.

rupted

rupted Saxon form, which has been stated above. Their Plural number was also new modelled to the same form, if necessary; for in Nouns ending in *e* feminine, as the greater part of the French did, the two languages were already agreed. Nom. *Flour*. Gen. *Floures*. Plur. *Floures*. Nom. *Dame*. Gen. *Dames*. Plur. *Dames*.

On the contrary, the Adjectives, which at home had a distinction of Gender and Number, upon their naturalisation here, seem to have been generally stript of both, and reduced to the simple state of the English Adjective, without Case, Gender, or Number.

The French Verbs were obliged to lay aside all their differences of Conjugation. *Accorder*, *souffrir*, *recevoir*, *descendre*, were regularly changed into — *accorden*, *suffren*, *receiven*, *descenden*. They brought with them only two Tenses, the Present and the Past; nor did they retain any singularity of Inflexion, which could distinguish them from other Verbs of Saxon growth.

The Participle indeed of the Present time, in some Verbs, appears to have still preserved its original French form; as, *usant*, *suffisant*, &c.

The Participle of the Past time adopted, almost universally, the regular Saxon termination
in

in *ed*; as, *accorded, suffred, received, descended*. It even frequently assumed the prepositive particle *ge*, (or *y*, as it was latterly written,) which, among the Saxons, was very generally, though not peculiarly, prefixed to that Participle.

§ VI. Upon the whole, I believe it may be said with truth, that, at the time which we are considering, though the form of our Language was still Saxon, the matter was in a great measure French. The novelties of all kinds, which the Revolution in 1066 had introduced, demanded a large supply of new terms; and our Ancestors very naturally took what they wanted, from the Language which was already familiar to a considerable part of the Community. Our Poets in particular (who have generally the principal share in modelling a Language) found it their interest to borrow as many words as they conveniently could from France. As they were for a long time chiefly Translators, this expedient saved them the trouble of hunting for correspondent terms in Saxon. The French words too, being the remains of a polished language, were smoother and slid easier into metre than the Saxon, which had never undergone any regular cultivation: Their final syllables chimed together

ther with more frequent consonancies, and their Accents were better adapted to Riming Poetry. But more of this in the next Part.

PART THE THIRD.

Before we proceed in the third and last part of this Essay, in which we are to consider the Verification of Chaucer, it may be useful to premise a few observations upon the state of English Poetry antecedent to his time.

§ I. That the Saxons had a species of writing, which differed from their common prose, and was considered by themselves as Poetry (39),

(39) The account which Bede has given of Cædmon [Eccl. Hist. l. iv. c. 24.] is sufficient to prove this. He repeatedly calls the compositions of Cædmon *carmina*—*poemata*—and in one place, *versus*: which words in the Saxon translation are rendered, *leop*,—*leop songer*, or *songer*—and *ferf*: and *ars canendi* is translated, *leop cnaeft* or *fang cnaeft*.

After also, in his life of Alfred, speaks of *Saxonica poemata* and *Saxonica carmina* [p. 16. 43.]; and most probably the *Cantilenæ per successiones temporum detritæ*, which Malmesbury cites in his History, l. ii. p. 52. were in the Saxon language. The same writer [l. v. de Pontif. edit. Gale.] mentions a *Carmen triviale* of Aldhelm (the author of the Latin Poem *de Virginitate*, who died in 709), as *adhuc vulgo cantitatum*; and he

is very certain; but it seems equally certain, that their compositions of that kind were neither divided into verses of a determinate number of syllables, nor embellished with what we call Rime (40). There are no traces, I believe,

quotes the testimony of King Alfred, in his *Liber manualis*, or *Hand-boc*, as saying, "that no one was ever equal to Aldhelm in English Poetry."

(40) Both these circumstances are evident from the most cursory view of the several specimens of Saxon Poetry, which Hickes has exhibited in his *Gram. Ang. Sax.* c. xxi. and they are allowed by that learned writer himself. Unwilling however, as it should seem, to leave his favourite language without some system of versification, he supposes, that the Saxons observed the quantity of syllables in their verses, "though perhaps," he adds, "not so strictly as the Heroic Greek and Latin Poets."

He gives three reasons for this supposition. 1. Because they did not use Rime. 2. Because they transposed their words in such an unnatural manner. "*Hoc autem cur facerent Anglo-Saxonum Poetæ, nulla, ut videtur, alia assignari causa potest, quam quæ, ut idem facerent, Græcos et Latinos poetæ coegit; nempe Metri Lex.*" 3. Because they had a great number of dissyllable and polysyllable words, which were fit for metrical feet.

However specious these reasons may appear, they are certainly far from conclusive, even if we had no

to

to be found of either Rime or Metre in our language, till some years after the Conquest;

monuments of Saxon Poetry remaining; but in the present case, I apprehend, the only satisfactory proof would have been to have produced, out of the great heap of Poetical compositions in the Saxon language, some regular metrical verses; that is, some portions of words, similar to each other in the nature and order of their component syllables, and occurring either in a continued series, or at stated intervals. If all external proofs of the nature of the Roman Poetry were lost, a few verses of Virgil or Horace would be sufficient to convince us, that their metres were regulated by the quantity of syllables; and if Cædmon had really written in a metre regulated by the quantity of syllables, a few of his lines must have afforded us the same conviction with respect to the general laws of his versification.

For my own part, I confess myself unable to discover any material distinction of the Saxon Poetry from Prose, except a greater pomp of diction, and a more stately kind of march. Our ancestors affected a certain pomp of style in all their compositions. Angli (says Malmesbury, l. i. p. 13.) *pompaticè* dictare amant. And this affectation, I suspect, was the true cause of their so frequently inverting the natural order of their words, especially in Poetry. The obscurity arising from these inversions had the appearance of Pomp. That they were not owing to the constraint of any metrical Laws (as Hickes supposes) may be presumed

so that I should apprehend we must have been

from their being commonly used in Prose, and even in Latin Prose by Saxon writers. Ethelwerd, an Historian descended in the fifth degree from King Ethelred [inter Script. post Bedam, p. 831—850.], is full of them. The following passage of his history, if literally translated, would read very like Saxon Poetry. “ Abstrahuntur tunc | ferventes fide | anno in eodem | Hibernia stirpe | tres viri lecti ; | furtim consuunt lembum | taurinis byrsis ; | alimentum sibi | hebdomadariū suppleant ; | elevant dies | per vela septem | totidemque noctes, &c.”

We do not see any marks of studied alliteration in the old Saxon Poetry ; so that we might attribute the introduction of that practice to the Danes, if we were certain, that it made a part of the Scaldic versification at the time of the Danish settlements in England.

However that may have been, Giraldus Cambrensis [Descr. Camb. p. 889.] speaks of *Annomination*, which he describes to be what we call *Alliteration*, as the favourite rhetorical figure of both the Welsh and English in his time. “ Adeo igitur hoc verborum ornatu duæ nationes, Angli scil. et Cambri, in omni sermone exquisito utuntur, ut nihil ab his eleganter dictum, nullum nisi rude et agrette censeatur eloquium, si non schematis hujus limâ plene fuerit expositum.” It is plain that Alliteration must have had very powerful charms for the ears of our ancestors, as we find that the Saxon Poetry, by the help of this embellishment alone, even after it had laid aside its pom-

obliged for both to the Normans, who very early (41) distinguished themselves by poetical performances in their Vulgar tongue.

pous phraseology, was able to maintain itself, without Rime or Metre, for several centuries. See Dr. Percy's Essay on the Metre of Pierce Plowman's Visions. Rel. of antient Poetry, vol. ii.

(41) I cannot find that the French Antiquaries have been able to produce any Poetry, in any of the dialects of their language, of an earlier date than the Conquest of England, or indeed than the beginning of the XIIth Century. However we read of a Thibaud de Vernun, Canon of Rouen, who, before the year 1053, "*multorum gesta Sanctorum, sed et Sⁱ Wandregesili, a sua latinitate transfudit, atque in communis linguæ usum satis facunde refudit, ac sic, ad quamdam tinnuli rythmi similitudinem, urbanas ex illis cantilenas edidit.*" [De Mirac. Sⁱ Vulframni. Auctore Monacho Fontanell. temp. Will. I. ap. Dacherii Acta SS. Ord. Ben. t. iii. p. 379.] It is probable too, that the "*vulgares cantus,*" which, according to Raimond de Agiles [Gesta Dei, p. 180.], were composed against Arnoulph, a Chaplain of the Duke of Normandy, in the first Croisade, were in the French language; and there can be little doubt that William IX, Duke of Aquitain, upon his return from Jerusalem in 1101, made use of his native tongue, when "*miserias captivitatis suæ, ut erat jocundus et lepidus, multotiens retulit rhythmicis versibus cum-facetis modulationibus.*" Ord. Vital. l. x. p. 793.

The History of the taking of Jerusalem, which is
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The Metres which they used, and which we seem to have borrowed from them, were plainly copied from the Latin (42) rythmical verses,

said to have been written by the Chevalier Gregoire Bechada, of Tours in Limoges, "*maternâ linguâ, rythmo vulgari, ut populus pleniter intelligeret,*" [Labbe, Bibl. Nov. t. ii. p. 296.] has not yet been brought to light; so that probably the oldest French Poem of any length now extant is a translation of the *Bestiarius* by Philippe de Thaun, it being addressed to Aliz (Adeliza of Louvain) the second Queen of our Henry I.

There is a copy of this Poem among the *Cotton Mss.* Nero. A. v. The authors of the *Histoire Literaire de la France*, t. ix. p. 173—90. suppose it to have been written about 1125, that is, thirty years before *Le Brut*, which Fauchet had placed at the head of his list of French Poems.

I shall take occasion in another place to shew, that the real author of *Le Brut* was Wace (the same who wrote the *Roman de Rou*), and not Wistace, as Fauchet calls him.

(42) The Latin Rythmical verses resembled the Metrical in the number of syllables only, without any regard to quantity. "*Arma cano virumque qui primus Trojæ ab oris*" would pass for a very good Rythmical Hexameter. The greatest part however of these compositions were in imitation of the Iambic and Trochaic metres; and in them, if the Accents fell

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which,

which, in the declension of that language, were

luckily, the unlearned ear would often be as well pleased as if the laws of Quantity were observed. The two Rythmical Hymns quoted by Bede [De Metris, edit. Putsch. p. 2380.] are sufficient to prove this. The first, he observes, "*ad instar Iambici metri pulcherrime factus est.*"

O rex æterne Domine
Rerum creator omnium &c.

The other is "*ad formam metri Trochaici.*"

Apparebit repentina dies magna Domini
Fur obscurâ velut nocte improvifos occupans.

In the former of these Hymns, "*Domine,*" to a modern ear at least, sounds as well as "*nomine;*" and in the latter, "*dies*" and "*velut,*" being accented upon their first Syllables, affect us no other wise than "*dices*" and "*velum*" would have done.

From such Latin Rythms, and chiefly those of the Iambic form, the present Poetical measures of all the nations of Roman Europe are clearly derived. Instead of long and short Syllables, the Feet of our Poetry are composed of Syllables accented and unaccented, or rather of Syllables strongly and less strongly accented; and hence it is, that we have so little variety of Feet, and consequently of Metres; because the possible combinations of Syllables accented and unaccented are, from the nature of speech, much more limited in point of number, than the combinations of long and short Syllables were in the Greek and Latin languages.

current

current in various forms among those, who either did not understand, or did not regard, the true quantity of syllables; and the practice of Riming (43) is probably to be deduced from

(43) We see evident marks of a fondness for Rime in the Hymns of S. Ambrosius and S. Damasus, as early as the fourth Century. One of the Hymns of Damasus, which begins,

“ Martyris ecce dies Agathæ
Virginis emicat eximæ” &c.

is regularly rimed throughout. Prudentius, who had a more classical taste, seems studiously to have avoided Rimes; but Sedulius and Fortunatus, in the fifth and sixth Centuries, use them frequently in their Hymns. [See their works, and an Hymn of the latter ap. Fabric. Bib. Med. Ætat. v. FORTUNATUS.]

The learned Muratori, in his Dissertation *de Rhythmicâ Veterum Poesi*, [Antiq. Med. Ævi, Dissert. xl.] has collected together a vast heap of examples, which prove that Rimes were very generally used in Hymns, Sequences, and other religious compositions in Latin, in the VIIth, VIIIth, and IXth Centuries; so that for my own part I think it as probable, that the Poets in the vulgar languages (who first appeared about the IXth Century) borrowed their Rimes from the Latin Poëtry of that age, as it is evident that they did the forms of their versification.

Otfrid of Weissenberg, the earliest Rimer that is known in any of the modern Languages, about the

the same original, as we find that practice to have prevailed in Ecclesiastical Hymns, and other compositions, in Latin, some centuries before Otfrid of Weissenberg, the first known Rimer in any of the vulgar European dialects.

§ II. I wish it were in my power to give a regular history of the progress which our Ancestors made in this new style of versification; but (44), except a few lines in the Saxon Chro-

year 870, calls Rime, in the style of the Latin Grammarians, *Schema omæoteleuton* [Præf. ad Liutbert. ap. Schilter, Thef. Antiq. Teuton. t. i. p. 11.] And when the Monk, who has been cited in n. 41. says, that Thibaud de Vernun composed his Songs "*ad quamdam tinnuli rythmi similitudinem*, he must mean, I think, that he composed them "in imitation of [Latin] jingling Rythm." I say, *Latin* (or at least some *foreign*) Rythm, because otherwise he would rather have said *in rythmo tinnulo*. The addition of the epithet *tinnulus* seems to shew plainly enough, that *Rythmus* alone did not then signify what we call *Rime*.

(44) William of Malmesbury [de gest. Pont. Angl. l. iii. p. 271.] has preserved two Riming verses of Aldred, Archbishop of York, which that Prelate threw out against one Urse, Sheriff of Worcestershire, not long after the Conquest. "Hatest thou Urse—Have thou God's curse." "*Vocaris Ursus—Habeas Dei maledictionem.*" Malmesbury says, that he inserts this English, "*quod Latina verba non sicut Anglica con-*
nicle

nicle upon the death of William the Conquerour,

cinnitati respondent." The Concinnity, I suppose, must have consisted in the Rime, and would hardly have been thought worth repeating, if Rime in English had not then been a novelty.

The lines in the Saxon Chronicle, to which I mean to refer, are in p. 191. ed. Gibl. The passage begins,

Laztelaz he lez pyncēan.

Ʒearne men Ʒpīðe pyncēan —

All the lines are not in Rime; but I shall set down a few, in English characters, which I think could not have chimed together so exactly by mere accident.

Thet he nam be rihte

And mid mycelan un-rihte

Of his leode

For littelre neode —

He sætte mycel deor-frith,

And he lægde laga ther with —

He forbead tha heortas,

Swylce eac tha baras;

Swa swithe he lufode tha hea-deor

Swylce he wære heora fæder.

Eac he sætte be tham haran,

That hi mosten freo faran —

The concluding lines are.

Se æl-mihtiga God

Kithe his faule mild-heortnisse

And do him his synna forgifenesse.

The writer of this part of the Chronicle (as he tells us himself, p. 189.) had *seen* the Conquerour.

which seem to have been intended for verses of the Modern fashion, and a short Canticle, which, according to Matthew Paris (45), the blessed Virgin was pleased to dictate to Godric, an Hermit near Durham, I have not been able to discover any attempts at Riming Poetry, which can with probability be referred to an earlier period than the reign of Henry the second. In that reign Layamon (46), a Priest of Ernleye

(45) Hist. Angl. p. 100. Godric died in 1170, so that, according to tradition, the Canticle was prior to that period. The first Stanza being incorrectly printed, I shall only transcribe the last.—

Seinte Marie, Cristes bur,
Meidenes clenhad, moderes flur,
Dilie mine fennen, rixe in min mod,
Bringe me to winne with felfe God—

Hoc Canticum (says M. P.) potest hoc modo in Latinum transferri.

*Sancta Maria, Christi thalamus,
virginalis puritas, matris flos,
dele mea crimina, regna in mente mea,
duc me ad felicitatem cum solo Deo.*

Upon the authority of this translation I have altered *pinne* (as it is in the print) to *winne*. The Saxon *p* is often mistaken for a *p*.

(46) This work of Layamon is extant among the Cotton Mss. Cal. A. ix. A much later copy, in which the author, by a natural corruption, was called *Layenear*

near Severn, as he calls himself, translated (chiefly) from the French of Wace (47) a *fa-man*, was destroyed by the fire. There is an account of both copies in Wanley's Cat. Mss. Septent. p. 228. and p. 237.

The following short extract from fol. 7, 8. containing an account of the Sirens, which Brutus met with in his voyage, will serve to support what is said in the text of this Author's intermixing Rimes with his prose.

Ther heo funden the Merminnen,
That beoth deor of muchele ginnen.
Wifmen hit thunchet ful iwis,
Bineothe thon gurdle hit thunceth fise,
Theos habbeth swa murie song,
Ne beo tha dai na swa long,
Ne bith na man weri
Heora songes to heran —

(47) The French Clerk, whom Layamon professes to have followed in his history, is called by Wanley [Cat. Mss. Sept. p. 228.] *Wate*; as if poor *Maistre Wace* were doomed to have his name perpetually mistaken. Fauchet, and a long string of French Antiquaries, have agreed to call him *Wiface*. I shall here, in justice to *Maistre Wace*, (for whom I have a great respect, not only as a very antient but as a very ingenious Rimer,) state my reasons shortly for believing, that he was the real author of that translation in French verse of Geoffrey of Monmouth's Romance, which is commonly called *Le Brut*.

bulous

bulous history of the Britons, entitled "*Le Brut*," which Wace himself, about the year 1155,

In the first place, his name is distinctly written in the text of three Mss. of very considerable antiquity. Two of them are in the Museum, viz. *Cotton. Vitell. A. x.* and *Reg. 13 A. xxi.* The third is at Cambridge, in the Library of Bennet College, n. 58. In a fourth Ms. also in the Museum, *Harl. 6508.* it is written *Gazce*, and *Gace*, by a substitution of G for W, very usual in the French language.

Secondly, in the Ms. abovementioned of Layamon's history, *Cal. A. ix.* if I may trust my own eyes, the name is *Wace*; and not *Wate*, as Wanley read it. The Saxon τ is not very unlike a c. What Layamon has said further, "that this Wace was a French Clerk, and presented his book to Alienor, the Queen of Henry" [the Second], agrees perfectly well with the date of *Le Brut* (in 1155, according to all the copies) and with the account which Wace himself, in his *Roman de Rou*, has given of his attachment to Henry.

Thirdly, in a subsequent translation of *Le Brut*, which was made by Robert of Brunne in the beginning of the XIVth Century, he repeatedly names *Mayster Wace*, as the author (or rather translator from the Latin) of the French History. See *Hearne's App.* to *Pref. to Peter Langtoft*, p. xcvi.

In opposition to this strong evidence in favour of *Wace*, we have nothing material, except the Ms. of *Le Brut* quoted by Fauchet [*de la Langue Françoise*, p. ii.], in which, according to his citation, the author
had

had translated from the Latin of Geffrey of Monmouth. Though the greatest part of this work of Layamon resemble the old Saxon Poetry,

is called *Wifface*. The later French writers, who have called him so, I apprehend, have only followed Fauchet. The Reader will judge, whether it is not more probable, that the writer of the Ms. or even Fauchet himself, may have made a little slip in this matter, than that so many Mss. as I have quoted above, and the successive testimonies of LAYAMON and ROBERT OF BRUNNE, should have concurred in calling the author of *Le Brut* WACE, if that had not been his true name.

I will just add, that *La vie de Saint Nicholas*, which is frequently quoted by *Hickes* [Gr. A. S. p. 146. 149, & al.], was probably a work of this same *Wace*, as appears from the following passage. [Ms. Bodl. 1687. v. 17. from the end.]

Ci faut le livre *mestre Guace*,
 Qil ad de Saint Nicholas fait,
 De Latin en Romaunz estreit
 A Osberd le fiz Thiout,
 Qui Saint Nicholas mout amout.—

And I should suspect, that *Le Martyre de St. George envers François par Robert Guaco*, mentioned by M. Lebeuf as extant in the Bibl. Colbert. Cod. 3745 [Mem. de l'Acad. D. J. & B. L. t. xvii. p. 731.] ought to be ascribed to the same author, as *Guaco* is a very strange name. The Christian name of Wace was *Robert*. See Huët, Orig. de Caen, p. 412.

without

without Rime or metre, yet he often intermixes a number of short verses, of unequal lengths but riming together pretty exactly, and in some places he has imitated not unsuccessfully the regular octosyllable measure of his French original.

§ III. It may seem extraordinary, after these proofs that the art of Riming was not unknown or unpractised in this country in the time of Henry II, that we should be obliged to search through a space of above an hundred years, without being able to meet with a single maker of English Rimes, whom we know to have written in that interval. The case I suspect to have been this. The Scholars of that age (and there were many who might fairly be called so, in the English dominions abroad (48) as well as at home) affected to write only (49) in

(48) The following passage of Roger de Hoveden [p. 672.] gives a striking description of the extent of the English dominions in the time of Richard I. *Sciendum est quod tota terra, quæ est ab Anglia usque in Hispaniam, secus mare, videlicet Normannia, Britannia, Pictavia, est de dominio Regis Angliæ.* The Kings of France at that time were not possessed of an inch of territory upon the coasts of the Ocean.

(49) It will be sufficient to name John of Salisbury,
Latin

Latin, so that we do not find that they ever composed, in verse or prose, in any other language. On the other hand they, who meant to recommend themselves by their Poetry to the favour of the great, took care to write in French, the only language which their patrons understood; and hence it is, that we see so many

Peter of Blois, Joseph of Exeter, Gerald Barry, Nigell Wireker, Geoffrey Vinfauf. I should add to this list Walter Map, if there were not a tradition, not entirely destitute of probability, that he was the author of the *Roman de Saint Graal* in French. I find this in an old Ms. of *Tristan*, Bib. Reg. 20. D. ii. p. antep. *Quant Boort ot conte laventure del Saint Graal, teles come eles estoient avenues, eles furent mises en escrit, gardees en lamere de Salibieres, dont Mestre Galtier Maplestrest a faire son livre du Saint Graal, por lamor du roy Herri son sengnor, qui fist le storie tralater del Latin en Romanz.*

The adventure of the *Saint Graal* is plainly written upon a very different plan from the other Romances of the Round Table, and is likely enough to have come from an Ecclesiastick, though rather, I confess, from a graver one than Walter Map may be supposed to have been. The French Romance, from which our Romance called "*Mort d'Arthur*" is translated, seems to be an injudicious jumble of *Le Brut*, *Lancelot*, *Tristan*, the *Saint Graal*, and some other Romances of less note, which were all, I apprehend, originally separate works.

French

Maplestrest

French poems (50), about that time, either addressed directly to the principal persons at the

(50) *Le Bestiaire*, by *Philippe de Thaun*, addressed to Queen Adelisa; *Le Brut* and *Le Roman de Rou*, by *Wace*, have been mentioned above. Besides the *Roman de Rou*, there is another Chronicle of Normandy in French verse by *Maître Benoit*, compiled by order of Henry II. Ms. Harl. 1717. The same *Benoit* was, perhaps, the author of the *Vie de St. Thomas*, Ms. Harl. 3775. though he there calls himself

“*Frere Benoit, le pecheur,*

“*ove les neirs dras*”—

At the end of a copy of *Le Brut*, Bib. Reg. 13 A. xxi. there is a Continuation of the History to the death of William II, in the same Metre, by a *Geffrei Gaimar*, which escaped the observation of Mr. Casley; and at the end of another copy, *Vitell.* A. x. the History is continued by an anonymous author to the accession of King John.

Richard I. composed himself in French. A specimen of his Poetry has been published by Mr. Walpole, Cat. of Royal Authors, v. i. And his Chancellor, William Bishop of Ely (who, as has been observed before, “was totally ignorant of the English language”), was by no means behindhand with his Master in his encouragement of French Poets; for of this Bishop the passage in Hoveden is to be understood, which Mr. Walpole has applied to the King himself. It is part of a letter of Hugh Bishop of Coventry, who, speaking of the *Bishop of Ely*, says,
English

English court, or at least written on such subjects as we may suppose to have been most likely to engage their attention. Whatever therefore of English Poetry was produced, in this infancy of the art, being probably the work of illiterate authors and circulating only among the vulgar (51), we need not be much surprised that no more of it has been transmittted down to posterity.

that HE, "*ad augmentum et famam sui nominis, emendicata carmina et rythmos adulatorios comparabat, et de regno Francorum cantores et joculariores munèribus allegerat, ut de illo canerent in plateis; et jam dicebatur ubique, quod non erat talis in orbe.*" Hoveden, p. 103.

(51) To these causes we may probably impute the loss of those Songs upon Hereward (the last perhaps of the Saxon heroes), which, according to Ingulphus, "were sung about the streets" in his time. Hist. Croyl. p. 68. Robert of Brunne also mentions "a Rime" concerning Gryme the Fisher, the founder of Grymesby; Hanelok the Dane; and his wife Goldeburgh, daughter to a King Athelwold; who all now, together with their bard,

— illacrymabiles

Urgentur ignotique longâ

Nocte.—

See Translation of Peter of Langtoft, p. 25. and Camden's Brit. p. 569.

§ IV. The

§ IV. The learned Hickes however has pointed out to us two very curious pieces, which may with probability be referred to this period. The first of them is a Paraphrase of the Gospel Histories, entitled *Ormulum* (52), by one *Orm*,

(52) The *Ormulum* seems to be placed by Hickes among the first writings after the Conquest [Gram. Ang. Sax. c. xxii. p. 165.], but, I confess, I cannot conceive it to have been earlier than the reign of Henry II. There is a peculiarity in the author's orthography, which consists in doubling the Consonants; e. g. brother, he writes, *brotherr*; after, *affterr* &c. He has done this by design, and charges those who shall copy his book to be very careful to write those letters twice, which he has written so, as otherwise, he assures them, "they will not write the word right." Hickes has taken notice of this peculiarity, but has not attempted to explain the author's reasons for it; and indeed, without a more perfect knowledge than we now probably can have of the Saxon pronunciation, they seem totally inexplicable. In the few lines, which I think it necessary to quote here as a specimen of the Metre, I shall venture (first begging Ormin's pardon for disregarding his injunction) to leave out the superfluous letters, and I shall also for my own ease as well as that of the reader transcribe them in modern characters. The first lines of Wanley's extract from Ms. *Bod. Junius. 1.* [Cat. Codd. Mss. Septent. p. 59.] will answer my purpose as well as any other.

or *Ormin*. It seems to have been considered as mere Prose by Hickes and by Wanley, who

Nu, brother Walter, brother min after the fleshes kinde,
And brother min i Cristendom thurh fulluht and
thurh trowthe,

And brother min i Godes hus yet o the thride wise,
Thurh that wit hafen taken ba an reghel boc to
folghen

Under kanunkes-had and lif swa sum Sant Awstin
sette,

Ic hafe don swa sum thu bad, and *forbed*^a te thin wille,

Ic hafe wend intil English godspelles halighe lare,

After that little wit that me min Drihten hafeth
lened —

The reader will observe, that, in calling these verses of fifteen syllables, I consider the words — *kinde*, *trowthe*, *wise*, *sette*, *wille*, *lare* — as dissyllables.

The laws of Metre require that they should be so considered, as much as *folghen* and *lened*: and for the same reason *thride* in ver. 3: and *hase* in ver. 5 and 6. are to be pronounced as consisting of two syllables.

It is the more extraordinary that neither Hickes nor Wanley should have perceived that Ormin wrote in Metre, as he himself mentions his having added words for the sake of *filling* his *Rime*, or *Versé*, for he calls it by both those names in the following passages:

Ic hafe sett her o this boc among Godspelles wordes

All thurh me selfen manig word, the *Rime* swa to
fillen —

^a *is forbed*. Ms.

have both given large extracts from it; but, I apprehend, every reader, who has an ear for metre, will easily perceive that it is written very exactly in verses of fifteen syllables, without Rime, in imitation of the most common species of the Latin Tetrameter Iambic. The other piece (53), which is a moral Poem upon old age, &c. is in Rime, and in a metre much

And again,

And ic ne mihte noht min *fers* ay with Godspelles
wordes

Wel *fillen* all, and all forði sholde ic wel ofte nede

Among Godspelles wordes don min word, min *fers* to
fillen—

It is scarce necessary to remark, that *Rime* is here to be understood in its original sense, as denoting the whole verse, and not merely the consonancy of the final syllables. In the second quotation *fers*, or *verse*, is substituted for it as a synonymous term. Indeed I doubt whether, in the time of Ormin, the word *Rime* was, in any language, used singly to convey the idea of Consonant terminations.

(53) A large extract from this Poem has been printed by Hickes [Gram. Ang. Sax. c. xxiv. p. 222.], but evidently from very incorrect Mss. It begins thus:

Ic am nu elder thanne ic wes

A wintre and ec a lore;

Ic ealdi more thanne ic dede,

Mi wit oghte to bi more.

resembling

resembling the former, except that the verse of fifteen syllables is broken into two, of which the first should regularly contain eight and the second seven syllables; but the metre is not so exactly observed (at least in the copy which Hickes has followed) as it is in the *Ormulum*.

§ V. In the next interval, from the latter end of the reign of Henry III to the middle of the fourteenth century, when we may suppose Chaucer was beginning to write, the number of English Rimers seems to have increased very much. Besides several, whose names we know (54), it is probable that a great part of

(54) Robert of Gloucester and Robert of Brunne have been mentioned already:

To these may be added Richard Rolle, the hermite of Hampole, who died in 1349, after having composed a large quantity of English rimes. See Tanner, Bib. Brit. Art. HAMPOLE.—Laurence Minot, who has left a collection of Poems upon the principal events of the former part of the reign of Edward III. Ms. Cotton. Galba. E. ix.—Within the same period flourished the two Poets, who are mentioned with great commendations by Robert of Brunne [App. to Pref. to Peter Langt. p. xcix.] under the names “Of Erceldoun and of Kendale.” We have no memorial, that I know, remaining of the latter, besides this passage; but the

the anonymous Authors, or rather Translators (55), of the popular Poems, which (from

former I take to have been the famous Thomas Leir-mouth, of Ercildoun (or Ersilton, as it is now called, in the shire of Merch), who lived in the time of Edward I, and is generally distinguished by the honourable addition of "The Rhymour." As the learned Editor of "Ancient Scottish Poems, Edinburgh, 1770," has, for irrefragable reasons, deprived this Thomas of a Prophecy in verse, which had usually been ascribed to him, [see Mackenzie, Art. THOMAS RHYMOUR,] I am inclined to make him some amends by attributing to him a Romance of "Sir Tristrem;" of which Robert of Brunne, an excellent judge! [in the place above cited] says,

Over gestes it has th' esteem,

Over all that is or was,

If men it sayd as made THOMAS.

(55) See Dr. Percy's curious *Catalogue of English Metrical Romances*, prefixed to the third Volume of *Reliques of ancient Poesy*. I am inclined to believe that we have no English Romance, prior to the age of Chaucer, which is not a translation or imitation of some earlier French Romance. The principal of those, which, being built upon English stories, bid the fairest for having been originally composed in English, are also extant in French. A considerable fragment of *Hornchild* (or *Dan Horn* as he is there called) is to be found in French Alexandrines in Ms. *Harl.* 527. The first part of *Guy of Warwick* is in French, in the
their

their having been originally written in the Roman, or French, language) were called Ro-

octosyllable metre, in Ms. *Harl.* 3775. and the last part in the same language and metre in Ms. *Bib. Reg.* 8 F. ix. How much may be wanting I have not had opportunity to examine. I have never seen *Bevis* in French; but Du Fresnoy, in his *Biblioth. des Romans*, t. ii. p. 241. mentions a Ms. of *Le Roman de Beuves de Hantonne*, and another of *Le Roman de Beuves et Rosiane, en Rime*; and the Italians, who were certainly more likely to borrow from the French than from the English language, had got among them a Romance *di Buovo d'Antona* before the year 1348. Quadrio, *Storia della Poesia*, t. vi. p. 542.

However, I think it extremely probable that these three Romances, though originally written in French, were composed in England; and perhaps by Englishmen, for we find that the general currency of the French language here engaged several of our own countrymen to use it in their compositions. Peter of Langtoft may be reckoned a dubious instance, as he is said by some to have been a Frenchman; but Robert Grosseteste, the famous Bishop of Lincoln in the time of Henry III, was a native of Suffolk, and yet he wrote his *Chasteau d'Amours*, and his *Manuel des Pechees* in French. [Tanner's *Bib. Brit.* and Hearne's *Pref.* to *Rob. of Gloucester*, p. lviii.]—There is a translation of *Cato* in French verse by *Helis de Guincestre*, i. e. Winchester, Ms. *Harl.* 4388. and a Romance also in French verse, which I suppose to be the original of

mances, flourished about this time. It is unnecessary to enter into particulars here concerning

the English *Ipomedon* [Perey's Cat. n. 22.], by *Hue de Rotelande*, is to be found in Ms. Cotton. Vesp. A. vii.—A French Dialogue in verse, Ms. Bod. 3904. entitled, “*La plainte par entre mis Sire Henry de Lacy Counte de Nichole et Sire Wauter de Bybeleworth par la croiserie en la terre Seinte*,” was most probably composed by the latter, who has also left us another work in French prose. [See his article in Tanner, Bibl. Brit.]—Even as late as the time of Chaucer, Gower wrote his *Speculum meditantis* in French, but whether in verse or prose is uncertain. John Stowe, who was a diligent searcher after Mss. had never seen this work [Annals, p. 326.]: nor does either Bale or Pits set down the beginning of it, as they generally do of the books which they have had in their hands. However, one French Poem of Gower's has been preserved. In Ms. Harl. 3869. it is connected with the *Confessio Amantis* by the following rubric: “*Puisqu'il ad dit cidevant en Englois par voie d'essample la fote de celui qui par amours aime par especial, dirra ore apres en Francois a tout le monde en general une traitie selonc les auctours, pour essampler les amants marriez, au fin q'ils la foi de leurs seints espousailles pourront par fine loialte garder, et al honeur de dieu salvement tenir.*” Pr. *Le creatour de toute creature*. It contains LV Stanzas of 7 verses each, in the last of which is the following apology for the language:

any

any of them, as they do not appear to have invented, or imported from abroad, any new modes of Versification, by which the Art could be at all advanced (56), or even to have im-

“ Al’ universite de tout le monde
Johan Gower ceste Balade envoie,
 Et si jeo nai de Francois la faconde,
 Pardonetz moi qe jeo de ceo forvoie ;
 Jeo suis Englois, si quier par tiele voie
 Estre excuse —.”

Chaucer himself seems to have had no great opinion of the performances of his countrymen in French. [Prol. to Test. of Love, ed. 1542.] “ Certes (says he) there ben some that speke theyr poyfy mater in Frenche, of whyche speche the Frenche men have as good a fantasye, as we have in hearing of French mennes Englyshe.” And he afterwards concludes with his usual good sense. “ Let then Clerkes endyten in Latyn, for they have the propertye of science and the knowinge in that facultye ; and lette Frenchmen in theyr Frenche also endyte theyr queynt termes, for it is kyndly to theyr mouthes ; and let us shewe our fantasyes in suche wordes as we lerneden of our dames tonge.”

(56) It was necessary to qualify the assertion, that the Rimers of this period “ did not invent or import from abroad any new modes of Versification,” as, in fact, Robert of Brunne (in the passage referred to in n. 54.) has mentioned three or four sorts of verse, dif-

proved those which were before in use. On the contrary, as their works were intended for the ferent from any which we have hitherto met with, and which appear to have been much cultivated (if not introduced) by the writers who flourished a little before himself. He calls them *Cowwee*, *Strangere*, *Enterlace*, and *Baston*. Mr. Bridges, in a sensible letter to Thomas Hearne [App. to Pref. to Peter Langt. p. ciii.], pointed out these terms as particularly "needing an explanation;" but Thomas chose rather to stuff his book with accounts of *the Nunnery at Little Gidding*, &c. which cost him only the labour of transcribing. There can be little doubt, I think, that the Rimes called *Cowwée* and *Enterlacée* were derived from the *Versus Caudati* and *Interlaqueati* of the Latin Rimers of that age. Though Robert of Brunne in his Prologue professes not to attempt these elegancies of composition, yet he has intermixed several passages in Rime *Cowwée*; [See p. 266. 273, 6, 7, 8, 9, & al.] and almost all the latter part of his work from the Conquest is written in Rime *Enterlacée*, each couplet riming in the middle as well as at the end. [This was the nature of the *Versus interlaqueati*, according to the following specimen, Ms. Harl. 1002.

Plausus Grecorum | lux cecis et via claudis |
Incola celorum | virgo dignissima laudis.]

I cannot pretend to define the exact form of the Rime called *Baston*, but I dare say it received its appellation from the Carmelite, *Robert Baston*, a celebrated Latin Rimer in the reigns of Edward I and II.

ear

ear more than for the eye, to be recited rather than read, they were apt to be more attentive to their Rimes than to the exactness of their Metres, from a presumption, I suppose, that the defect, or redundance, of a syllable might be easily covered in the recitation, especially if accompanied, as it often was, by some musical instrument.

§ VI. Such was, in general, the state of English Poetry at the time when Chaucer probably made his first essays. The use of Rime was established; not exclusively (for the Author of

[See Tanner, Bibl. Brit. in v. and Hearne's Pref. to Fordun, p. ccxxvi. et seq.] His verses upon the battle of Bannockburn, in 1313, are printed in the Appendix to Fordun, p. 1570. They afford instances of all the whimsical combinations of Rimes which can well be conceived to find a place in the Latin heroic metre.

As to Rime *Strangere*, I suspect (upon considering the whole passage in Robert of Brunne) that it was rather a general name, including all sorts of *uncommon* Rimes, than appropriated to any particular species.

Upon the whole, if this account of these new modes of Versification shall be allowed to be any thing like the truth, I hope I shall be thought justified in having added, "that the Art could not be at all advanced by them."

the

the "Visions of Pierce Ploughman" wrote after the year 1350 (57) without Rime), but very generally; so that in this respect he had little to

(57) This is plain from fol. 68. edit. 1550. where the year 1350 is named, as a year of great scarcity. Indeed, from the mention of the Kitten in the tale of the Rattons, fol. iii, iiiii. I should suspect that the author wrote at the very end of the reign of Edward III, when Richard was become heir apparent.

The Visions of (i. e. concerning) Pierce Ploughman are generally ascribed to one *Robert Langland*; but the best Mss. that I have seen, make the Christian name of the author *William*, without mentioning his surname. So in Ms. *Cotton. Vesp. B. xvi.* at the end of p. 1. is this rubric. "Hic incipit secundus passus de visione *Willelmi de Petro Plouhman.*" And in ver. 5 of p. 2. instead of, "*And sayde; sonne, sleepest thou?*" The Ms. has, "*And sayde; Wille, sleepest thou?*" See also the account of Ms. *Harl. 2376.* in the Harleian Catalogue.

I cannot help observing, that these Visions have been printed from so faulty and imperfect a Ms. that the Author, whoever he was, would find it difficult to recognize his own work. However, the judgement of the learned Doctors, Hickes and Percy, [Gram. A. S. p. 217.—Rel. of Anc. Poet. v. ii. p. 260.] with respect to the laws of his versification, is confirmed by the Ms. Each of his verses is in fact a distich, composed of two verses, after the Saxon form, without Rime, and not reducible to any certain Metre. I do not mean to do

do but to imitate his predecessors. The Metrical part of our Poetry was capable of more improvement, by the polishing of the measures already in use as well as by the introducing of new modes of versification; and how far Chaucer actually contributed to the improvement of it, in both or either of these particulars, we are now to consider.

say, that a few of his verses may not be picked out, consisting of fourteen and fifteen syllables, and resembling the metre used in the *Ormulum*; and there are still more of twelve and thirteen syllables, which might pass for very tolerable Alexandrines: but then, on the other hand, there is a great number of his verses (warranted for genuine by the best Mss.) which cannot, by any mode of pronunciation, be extended beyond nine or ten syllables; so that it is impossible to imagine, that his verse was intended to consist of any determinate number of syllables. It is as clear that his Accents, upon which the harmony of modern Rythms depends, are not disposed according to any regular system. The first division of a verse is often Trochaic, and the last Iambic; and *vice versâ*. The only rule, which he seems really to have prescribed to himself, is what has been taken notice of by his first Editor, viz. "to have three wordes at the leaste in every verse whiche beginne with some one letter." Crowley's Pref. to Edit. 1550.

§ VII. With

§ VII. With respect to the regular Metres then in use, they may be reduced, I think, to four. First, the long Iambic Metre (58), con-

(58) The most perfect example of this metre has been given above, n. 52, from the *Ormulum*. Each verse is composed of fifteen syllables, and broken by a *Cæsura* at the eighth, which always terminates a word. The accents are so disposed upon the even syllables, particularly the eighth and fourteenth, as to produce the true Iambic Cadence.

The learned reader will recollect, that the *Political verses* (as they are called) of Tzetzes, and others, who wrote when the Greek versification was become Rythmical instead of Metrical, are chiefly of this form. [See Du Cange, v. POLITICI VERSUS.] And it is remarkable, that, about the time of our Orm, Ciullo d'Alcamo, a Poet of Sicily, where the Greek was still a living language, [Montf. Palæog. Gr. l. vi.] made use of these verses of fifteen syllables, intermixed with Hendecasyllables, in the only production of his which has been preserved. [Raccolta dell' Allacci, p. 408—16.] The first Stanza is quoted by Crescimbeni, [Istor. d. V. P. l. i. p. 3.] who however labours very much to persuade us that the verses in question ought not to be considered as verses of fifteen syllables, but as containing each of them two verses, the one of eight and the other of seven syllables. If this were allowed, the nature of the verse would not be altered; [See before, p. 67.] but the supposition is highly infisting

sisting of not more than fifteen, nor less than fourteen syllables, and broken by a *Cæsura* at

probable, as by that distribution there would be three verses in each Stanza not riming. In what follows, Crescimbeni shews very plainly that he had not adverted to the real nature of Ciullo's measure, for he compares it with the noted tetrameter, "*Gallias Cæsar subegit, Nicomedes Cæsarem,*" which is a *Trochaic*, whereas these verses of Ciullo are evidently *Iambics*, like those of Orm.

I suspect, that, if we could recover the genuine text of Robert of Gloucester, he would be found to have written in this Metre. It was used by Warner, in his *Albions England* (another Chronicle in verse) in the latter end of Q. Elizabeth's reign; and Gascoigne about the same time [*Instruction concerning the making of verse in Eng.* Signature U ii.] speaks of the couplet, consisting of one verse of twelve and another of fourteen syllables, as *the commonest sort of verse* then in use. It may be proper to observe, that the metre, which Gascoigne calls a verse of fourteen syllables, is exactly the same with what is called above a verse of fifteen syllables; just as the French Alexandrin may be composed indifferently of twelve or thirteen syllables, and the Italian Hendecasyllable of ten, eleven, or even twelve. The general rule in all these kinds of verse is, that, when they consist of the greater number of syllables, the superfluous syllables, as they may be called, are never accented.

the

the eighth syllable. Secondly, the Alexandrin Metre (59), consisting of not more than thirteen

(59) Robert of Brunne, in his translation of *Peter of Langtoft*, seems to have used the *Alexandrin* verse in imitation of his Original; but his Metre (at least in Hearne's copy) is frequently defective, especially in the latter part of his work, where he affects to rime at the *Cæsura* as well as at the end of his verse.

The Alexandrin metre is generally agreed to have been first used in the *Roman d'Alexandre*, by Lambert li Cors and Alexandre de Bernay, toward the latter end of the twelfth Century. [Du Verdier, Bibl. p. 780. Fauchet, l. ii.] A late French Antiquary (M. L'Eveque de la Ravalere), in his history *Des revolutions de la langue Françoisé*, p. 165. has combated this opinion, upon the authority of some Alexandrin verses, which he has discovered, as he supposes, in the *Roman de Rou*. I shall only observe, that no such verses are to be found in a very good Ms. of the *Roman de Rou*; Bib. Reg. 4 C. xi. and I very much suspect that upon an accurate examination they will appear to have been not the work of *Wace*, but of some later author. A similar mistake of an interpolation, or continuation, for the original work has led another very able Antiquary of the same nation to place the *Roman de Rou* in the fourteenth Century. [Mem. de l'Acad. des I. & B. L. tom. xv. p. 582.] There can be no doubt, that *Wace* wrote the *Roman de Rou* about the middle of the twelfth Century. See before, n. 47.

They who attend only to the length of the Alexandrin
syllables,

syllables, nor less than twelve, with a *Cæsura* at the sixth. Thirdly, the Octosyllable Metre; which was in reality the antient Dimeter Iambic. Fourthly, the Stanza of six verses; of which the first, second, fourth, and fifth, were in the complete Octosyllable Metre; and the third and last catalectic, i. e. wanting a syllable, or even two.

§ VIII. In the first of these Metres it does not appear that Chaucer ever composed at all, (for, I presume, no one can imagine that he was the author of Gamelyn,) or in the second; and in the fourth we have nothing of his but the Rime of Sire Thopas, which, being intended to ridicule the vulgar Romancers, seems to have been purposely written in their favourite Metre.

drin verse, will naturally derive it from the Trimeter Iambic rythms, which were in frequent use in the beginning of the twelfth Century. [See Orderic. Vital. l. ii. p. 404. 409, 410. 415, & al.] But when it is considered, that the *Cæsura* at the sixth syllable, so essential to the Alexandrin metre, was hardly ever observed in the Trimeter Iambic, it will seem more probable, I think, that the inventor of the Alexandrin took for his model, what has been called above, the long Iambic, but, for some reason or other, retrenched a foot, or two syllables, in the first hemistich.

In

In the third, or Octosyllable Metre (60), he has left several compositions; particularly, "an im-

(60) Though I call this the octosyllable Metre from what I apprehend to have been its original form, it often consists of nine and sometimes of ten syllables; but the eighth is always the last accented syllable.

The oldest French poems, to the latter end of the twelfth Century, are all in this metre; but upon the invention of the Alexandrin, the octosyllable verse seems by degrees to have been confined to the several species of lighter compositions, in which it is still used. Here in England, Robert of Brunne, in his Preface to his translation of *Le Brut* [App. to Pref. to Peter Langtoft, p. c.], calls it "*light rime*," in contradistinction to "*strange rime*," of which he has just enumerated several sorts [See n. 56.]; and says, that he wrote in it "for luf of the lewed man:" and Chaucer himself speaks of it in nearly the same terms in the beginning of the third book of the *House of Fame*.

" God of science and of light,
Apollo, thurgh thy grete might
This little last book now thou gye;
Not that I will for maystrye
Here art potential be shewde;
But, for the ryme is *light and lewde*,
Yet make it somewhat agreable,
Though some verse fayle in a syllable."

The learned Editor of a part of the Canterbury Tales [London, 1737, 8vo.] has quoted this passage
perfect

perfect Translation of the *Roman de la Rose*," which was, probably, one of his earliest per-

[Pref. p. xxv.] as proving, "by Chaucer's own confession, that he did not write in equal measure."

It certainly proves, that he did not write in equal measure in *this particular poem* of the House of Fame; but it proves also, that he knew well what the laws of measure were, and that he thought that any deviation from them required an apology. Is it just to conclude, because Chaucer has owned a neglect of those laws in one work, written in light metre, and in which he formally disclaims any exertion of art [ver. 4, 5.], that therefore he has been equally negligent of them in his other works, written in the gravest metre, and in which he may reasonably be supposed to have employed his utmost skill of versification? In the *Troilus*, for instance [B. v.], he has a solemn prayer, "that none miswrite, or *mismetre* his book." Can we suppose that it was not originally written in Metre?—But I shall not enter any further into the general argument concerning Chaucer's versification, which will more properly be discussed in the text. My business here was only to prevent the reader from coming to the question with a preconceived opinion (upon the authority of the learned Editor abovementioned) that "Chaucer himself," in this passage of the House of Fame, "has put the matter out of dispute."

To return again to the octosyllable Metre. Its constitution is such, that the first syllable may often be dropped without much prejudice to the harmony of the

formances ; “ the House of Fame ; ” “ the Dethe verse ; and as far as I have observed, that is the syllable in which Chaucer’s verses of this kind generally fail. We have an instance in the first line of the passage quoted above—

God of science and of light—

sounds as well (to my ear at least) as—

Thou God of science and of light—

according to Mr. Urry’s correction. The reason, I apprehend, is, that the measure, though of another sort, is still regular : instead of a Dimeter Iambic, it is a Dimeter Trochaic Catalectic.

But no such liberty can be taken in the Heroic metre without totally destroying its harmony ; and therefore when the abovementioned learned Editor says [Pref. p. xxvi.], that the numbers of Chaucer “ are always musical, whether they want or exceed their complement,” I doubt his partiality for his author has carried him too far. I have no conception myself that an heroic verse, which wants a syllable of its complement, can be musical, or even tolerable. The line which he has quoted from the *Knights Tale* [ver. 1228 of this Edition],

Not in purgatory but in helle—

however you manage it ; (whether you make a pause ; or give two times to the first syllable, as he rather advises ;)—can never pass for a verse of any form. Nor did Chaucer intend that it should. He wrote (according to the best Mss.)—

Not *only* in purgatory but in helle.

of the Duchesse Blanche," and a poem called his "Dreme:" upon all which it will be sufficient here to observe in general, that, if he had given no other proofs of his poetical faculty, these alone must have secured to him the pre-eminence, above all his predecessors and contemporaries, in point of Versification.

§ IX. But by far the most considerable part of Chaucer's works is written in that kind of Metre which we now call the Heroic (61),

(61) The Heroic Metre with us, as with the Italians, is of the Iambic form, and consists of ten, eleven, or twelve syllables; the tenth, however, being in all cases the last accented syllable. The French have the same Metre; but with them it can scarce contain more than eleven syllables, as their language has few (if any) words, in which the accent is laid upon the Antepenultima. Though we have a great number of such words, we seldom use the verse of twelve syllables. The extraordinary difficulty of riming with three syllables is a sufficient reason for excluding it from all works which are written in Rime, and in Blank metre the two unaccented syllables at the end make the close of the verse heavy and languid. Milton, for the sake of variety of measure, has inserted a very few of these verses, which the Italians call *Sdrucchioli*, in his heroic poems; but they are more commonly and, I think, more properly employed in Dramatic compositions,

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either

either in distichs or in Stanzas; and as I have not been able to discover any instance of this metre being used by any English poet before him, I am much inclined to suppose that he was the first introducer of it into our language. It had long been practised in France, in the Northern as well as the Southern provinces; and in Italy, within the last fifty years before Chaucer wrote, it had been cultivated with the greatest assiduity and success, in preference to every other metre, by Dante, Petrarch, and Boccace. When we reflect that two of Chaucer's juvenile productions, the *Palamon* and *Arcite*, and the *Troilus*, were in a manner translated from the *Thefeida* and the *Filoftrato*

where a continued stateliness of numbers is less requisite.

The generical name for this Metre in Italy is *Endecasillabo*; and the verses of ten and twelve syllables are distinguished by additions; the former being called *Endecasillabo tronco*, and the latter *Endecasillabo sdrucciolo*. This proves, I think, that the verse of eleven syllables was the primitive metre, and principally used, as it still is, in Italy; and it will appear hereafter, if I am not mistaken, that the greatest part of Chaucer's heroic verses, when properly written and pronounced, are in this measure.

of

of Boccace (62), both written in the common Italian hendecasyllable verse, it cannot but ap-

(62) It is so little a while since the world has been informed, that the Palamon and Arcite of Chaucer was taken from the *Theseida* of Boccace, that it would not have been surprizing if another century had elapsed without our knowing that our countryman had also borrowed his Troilus from the *Filoftrato* of the same author; as the *Filoftrato* is more scarce, and much less famous, even in Italy, than the *Theseida*. The first suspicion which I entertained of this theft was from reading the title of the *Filoftrato* at large, in *Saxii Hist. Lit. Typog. Mediolan. ad an. 1498*; and I afterwards found, in Montfaucon's *Bibl. Mss. t. ii. p. 793.* among the King of France's Mss. one with this title, "*Philoftrato, dell' amorose fatiche di Troilo per Gio. Boccaccio.*" [See also Quadrio, t. vi. p. 473.] I had just employed a person to procure me some account of this Mss. from Paris, when I had the good fortune to meet with a printed copy in the very curious Collection of the Reverend Mr. Crofts. The title is, "*Il Fylostrato, che tracta de lo innamoramento de Troylo e Gryseida: et de molte altre infinite battaglie. Impresso nella inclita cita de Milano per magistro Uldericho Scinzenzeler nell anno m. cccc lxxxviii. a di xxvii di mese de Septembre, in 4°.*" By the favour of the learned owner (who is as free in the communication, as he has been zealous in the collection, of his literary treasures) I had soon an opportunity of satisfying myself, that Chaucer was to the full as much

pear extremely probable that his metre also was copied from the same original; and yet I cannot find that the form of his Stanza in the *Troilus* (consisting of seven verses) was ever used by Boccace, though it is to be met with among the poems of the King of Navarre, and of the *Provençal* Rimers (63). Whichever he obliged to Boccace in his *Troilus*, as in his *Knights Tale*.

The doubts which Quadrio mentions [t. vi. p. 474.], whether the *Filoftrato* was really a work of Boccace, are sufficiently answered (as he observes) by the concurring testimony of several antient Mss. which expressly name him as the author. And it may be remarked, that Boccace himself, in his *Decameron*, has made the same honourable mention of this Poem as of the *Thefeida*; though without acknowledging either for his own. In the introduction to the Sixth Day, he says, that “Dioneo insieme con Lauretta *di Troilo et di Crifeida* cominciarono cantare,” just as afterwards, in the conclusion of the Seventh Day, we are told, that the same “Dioneo et la Fiammetta gran pezza cantarono insieme *d’Arcita et di Palemone*.”

(63) See *Poesies du Roi de Navarre*, Chans. xvi. xviii. xxvii. xxxiii. lviii. The only difference is, that the two last verses, which in Chaucer’s Stanza form a distinct couplet, are made by Thibaut to rime with the first and third. In a Ms. of Provençal poetry (in the Collection of the Reverend Mr. Crofts), I find one shall

shall be supposed to have followed, whether the French or Italians, it is certain that he could not want in either language a number of models of correct and harmonious versification; and

piece by Folket de Marseilles (who died about 1213), in which the Stanza is formed exactly agreeable to Chaucer's.

This Stanza of seven verses, being first introduced, I apprehend, by Chaucer, was long the favourite measure of the Poets who succeeded him. In the time of Gascoigne it had acquired the name of *Rithme royall*; and surely (says he) *it is a royall kinde of verse serving best for grave discourses*. [Instruction concerning the making of verse. Sign. U. 1. b.] Rowley, who wrote in the reigns of Henry VI and Edward IV, with an uncommon harmony of numbers, has made the last verse of this Stanza an Alexandrin; and so has Milton in some of his juvenile compositions. +

As the *Theseida* and the *Filostrato* of Boccace are both written in the Octave Stanza, of which he is often, though improperly, called the inventor [see Pasquier, *Recherches*, l. vii. c. 3.] it seems extraordinary that Chaucer should never have adopted that Stanza. Even when he uses a Stanza of eight verses (as in the Monkes Tale), it is constituted very differently from the Italian Octave. I observe, by the way, that Chaucer's Stanza of eight verses, with the addition of an Alexandrin, is the Stanza in which Spenser has composed his *Faery Queen*.

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+ Mr Tyrwhitt was afterwards convinced that the poems published by Thomas Chatterton under the name of Rowley, were forgeries.

the only question will be, whether he had ability and industry enough to imitate that part of their excellency.

§ X. In discussing this question we should always have in mind, that the correctness and harmony of an English verse depends entirely upon its being composed of a certain number of syllables, and its having the accents of those syllables properly placed. In order therefore to form any judgement of the Versification of Chaucer, it is necessary that we should know the syllabical value (if I may use the expression) of his words, and the accentual value of his syllables, as they were commonly pronounced (64) in his time; for without that knowledge, it is

(64) *Monf. L'Eveque de la Ravalierre*, in his *Discourse de l'ancienneté des Chansons Françaises*, prefixed to the *Poësies du Roi de Navarre*, has the same observation with respect to the old French poets. *Leur Poësie* (says he, p. 227.) *marque combien ils respectoient cette règle* [of exact riming]; *mais pour en juger aujourd'hui, ainsi que de la mesure de leurs Vers, il faut prononcer les mots comme eux*:—He is vindicating the ancient French bards from an unjust and ignorant censure of Boileau, in his *Art Poet.* Chant. i. So that, it should seem, a great Poet is not of course a judicious Antiquary. See above, n. 4. a censure of Chaucer's verse by our Dryden, who was certainly a great Poet.

not

not more probable that we should determine justly upon the exactness of his metres, than that we should be able to cast up rightly an account stated in coins of a former age, of whose current rates and denominations we are totally ignorant,

§ XI. Let us consider a moment, how a sensible critic in the Augustan age would have proceeded, if called upon to examine a work of Ennius (65). When he found that a great proportion of the verses were strictly conformable to the ordinary rules of Metre, he would,

(65) Though Ennius died not an hundred and fifty years before what may be called the age of Augustus, his language and versification are so different from those of Ovid (for instance), that I much question whether his poems were better relished, or even understood, by the vulgar Romans in that age, than the works of Chaucer are now by the generality of readers. However a great many of his verses are as smoothly turned as those of Ovid himself, and it is well known, that Virgil has not scrupled to incorporate several of them into his divine *Æneid*. At the same time, whoever casts an eye over the Fragments of his *Annals*, as collected by Columna, Hesselius, and others, will find frequent examples of all the seeming irregularities alluded to in the text.

probably,

probably, not scruple to conclude that such a conformity must have been produced by art and design, and not by mere chance. On the other hand, when he found, that in some verses the number of feet, to appearance, was either deficient or redundant; that in others the feet were seemingly composed of too few or too many syllables, of short syllables in the place of long or of long in the place of short; he would not, I think, immediately condemn the old Bard, as having all at once forgotten the fundamental principles of his art, or as having wilfully or negligently deviated from them. He would first, I presume, enquire, whether all these irregularities were in the genuine text of his author, or only the mistakes of Copyists: he would enquire further, by comparing the genuine text with other contemporary writings and monuments, whether many things, which appeared irregular, were not in truth sufficiently regular, either justified by the constant practice, or excused by the allowed licence of the age: where authority failed, he would have recourse (but soberly) to etymology and analogy; and if after all a few passages remained, not reducible to the strict laws of Metre by any of the methods above-mentioned,

mentioned, if he were really (as I have supposed him) a sensible critic, he would be apt rather to expect patiently the solution of his difficulties from more correct manuscripts, or a more complete theory of his author's versification, than to cut the knot, by deciding peremptorily, that the work was composed without any regard to metrical rules.

§ XII. I beg leave to pursue the same course with respect to Chaucer. The great number of verses, sounding complete even to our ears, which is to be found in all the least corrected copies of his works, authorizes us to conclude, that he was not ignorant of the laws of metre. Upon this conclusion it is impossible not to ground a strong presumption, that he intended to observe the same laws in the many other verses which seem to us irregular; and if this was really his intention, what reason can be assigned sufficient to account for his having failed so grossly and repeatedly, as is generally supposed, in an operation, which every Ballad-monger in our days, man, woman, or child, is known to perform with the most unerring exactness, and without any extraordinary fatigue?

§ XIII. The

§ XIII. The offences against metre in an English verse, as has partly been observed before, must arise either from a Superfluity or Deficiency of syllables, or from the Accents being improperly placed.

§ XIV. With respect to the first species of irregularity, I have not taken notice of any Superfluities in Chaucer's verses, but what may be reduced to just measure by the usual practices (66) of even modern Poets. And this, by

(66) It is unnecessary to trouble the Reader with an enumeration of Syncope, Apostrophus, Synecphonesis, &c.

Quicquid habent telorum armamentaria vatum.
They may all, I think, be comprehended in our language under this one general principle, that an English verse, though chiefly composed of feet of two syllables, is capable of receiving feet of three syllables in every part of it, provided only one of the three syllables be accented.

In short, whoever can taste the metrical harmony of the following lines of Milton, will not be embarrassed how to dispose of the (seemingly) superfluous syllables, which he may meet with in Chaucer.

P. L. ii. 123. Ominous | conjecture on the whole success.

302. A pil | lar of state |; deep on his front engraven —

the

the way, is a strong proof of his real attention to metrical rules; for otherwise, if he had written without any restraint of that kind, a certain proportion of his deviations from measure must, in all probability, have been on the side of excess.

§ XV. But a great number of Chaucer's verses labour under an apparent Deficiency of a syllable, or two. In some of these perhaps the defect may still be supplied from Mss.: but for the greatest part I am persuaded no such assistance is to be expected (67); and therefore,

ii. 658. Celestial spir | its in bôn | dage, nor the
abyss —

v. 495. No inconvenient di | et, nor too | light
fare.

vii. 122. Things not revealed, which the invis | ible
Kíng —

(67) I would not be thought to undervalue the Mss. which I have not seen, or to discourage those who may have inclination and opportunity to consult them. I only mean to say, that, where the text is supported (as it generally is in this Edition) by the concurrence of two or three good Mss. and the sense is clear and complete, we may safely consider it as tolerably correct. In the course of the Notes, I shall have occasion to point out several passages, in which either the disagreement of the good Mss. or the obscurity of their reading supposing

supposing the text in these cases to be correct, it is worth considering whether the verse also may not be made correct, by adopting in certain words a pronunciation, different indeed from modern practice, but which, we have reason to believe, was used by the author himself.

For instance, in the Genitive case Singular and the Plural Number of Nouns (which, as has been remarked above, in the time of Chaucer had the same expression), there can be no doubt that such words as, *shoures*, ver. 1. *croppes*, ver. 7. *shires*, ver. 15. *lordes*, ver. 47, &c. were regularly pronounced as consisting of two syllables. Whenever they are used as Monosyllables, it must be considered as a Poetical Licence, warranted however even then (as we may presume from the natural progress of our language) by the practice of inaccurate speakers in common conversation.

In like manner, we may be sure that *ed*, the regular termination of the Past Tense and its Participle, made, or contributed to make, a second syllable in the words, *perced*, ver. 2. *bathed*,
ings, makes a further enquiry absolutely necessary in order to settle the text.

ver.

ver. 3. *loved*, ver. 45. *wered*, ver. 75, &c. (68).
The first step toward reducing words of this

(68) It appears from the Preface to the last Edition of Chaucer's Works, Lond. 1721, that Mr. Urry, the undertaker of that Edition, had the same opinion with respect to the pronunciation of the final syllables in this and the last mentioned instance; and that it was his intention to distinguish those syllables, *whenever they were to be pronounced*, by printing them with an *i*, instead of an *e*; as, *shouris*, *shiris*, *percid*, *lovid*, &c. As such a distinction is entirely unsupported by the Mss. and must necessarily very much disfigure the orthography of the language, I cannot think that an Editor has a right to introduce it upon ever so plausible a pretence. A shorter and (in my opinion) a less exceptionable method would have been to have distinguished the syllables of this sort, *whenever they were to be contracted*, by adding a sign of Syncope, thus; *shoure's*, *shire's*, *perce'd*, *love'd*. But after all a reader, who cannot perform such operations for himself, had better not trouble his head about the Versification of Chaucer.

Mr. Urry had also discovered, that the final *e* (of which I shall treat more at large in the next Section) often made a syllable in Chaucer's verse; and (according to the Preface quoted above) he "always marked with an accent, when he judged it necessary to pronounce it; as, *fwetè*, *halvè*, *smalè*, ver. 5, 8, 9." I have the same objection to this mark that I have to innovations in orthography, and besides, that it would
form

form to Monosyllables seems to have been to shorten the last syllable, either by transposing the final letters, as in—*wolde*, ver. 144. *jayde*, ver. 763, &c. or by throwing away the *d*, as in—*cosse*, ver. 1910. *caste*, ver. 2083, &c. In both these cases the words still remained of two syllables, the final *e* being sounded as an *e* feminine; but they were prepared to lose their last syllable by the easy licence of changing an *e* feminine into an *e* mute, or of dropping it entirely, according to the modern practice.

§ XVI. But nothing will be found of such extensive use for supplying the deficiencies of Chaucer's metre as the pronunciation of the *e* feminine; and as that pronunciation has been for a long time totally antiquated, it may be proper here to suggest some reasons for believing (independently of any arguments to be drawn from the practice of Chaucer himself) that the final *e* in our antient language was very ge-

be apt to mislead the ignorant reader (for whom only it can be intended), by making him suppose that the *e* so marked was really to be accented, whereas the true *e* feminine is always to be pronounced with an obscure evanescent sound, and is incapable of bearing any stress or accent.

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nerally pronounced, as the *e* feminine is at this day by the French.

With respect to words imported directly from France, it is certainly quite natural to suppose, that, for some time, they retained their native pronunciation; whether they were Nouns substantive, as, *hoste*, ver. 753. *face*, ver. 1580. &c.—or Adjectives, as, *large*, ver. 755. *strange*, ver. 13. &c.—or Verbs, as, *grante*, ver. 12756. *preche*, ver. 12327. &c. and it cannot be doubted, that in these and other similar words in the French language, the final *e* was always pronounced, as it still is, so as to make them dissyllables.

We have not indeed so clear a proof of the original pronunciation of the Saxon part (69) of

(69) This is owing to the Saxons not having left us any metrical compositions, as has been observed before, p. 47. Hickes complains [Gr. A. S. c. xxiii. § 7.], “that it is difficult to know of how many syllables a Saxon verse sometimes consists, for this reason among others, *quod non constat quomodo voces in e feminino vel obscuro terminatæ pronuntiandæ sunt in carmine.*” He might (perhaps with more propriety) have complained, that it is difficult to know how words ending in *e* feminine are to be pronounced in a Saxon verse, because it is uncertain of how many syllables any of their verses

our language ; but we know, from general observation, that all changes of pronunciation are usually made by small degrees ; and therefore, when we find that a great number of those words, which in Chaucer's time ended in *e*, originally ended in *a*, we may reasonably presume, that our ancestors first passed from the broader sound of *a* to the thinner sound of *e* feminine, and not at once from *a* to *e* mute. Besides, if the final *e* in such words was not pronounced, why was it added ? From the time that it has confessedly ceased to be pronounced it has been gradually omitted in them, except where it may be supposed of use to lengthen

consisted. I have mentioned in the text two cases of words abbreviated, in which I think we might conclude from general reasoning that the final *e* was pronounced. As this Theory, with respect to these words, is entirely confirmed by the practice of Orm (the most authentic metrical composer that we have in our antient language) it would not perhaps be unreasonable to infer, that the practice of Orm, in other words of Saxon original, in which the final *e* is pronounced, is consonant to the old Saxon usage. However that may be, the practice of Orm must certainly be admitted to prove, that such a pronunciation prevailed at least 150 years before Chaucer.

or soften (70) the preceding syllable, as in—*hope, name, &c.* But according to the ancient orthography it terminates many words of Saxon original, where it cannot have been added for any such purpose, as, *berte, childe, olde, wilde, &c.* In these therefore we must suppose that it was pronounced as an *e* feminine, and made part of a second syllable; and so, by a parity of reason, in all others, in which, as in these, it appears to have been substituted for the Saxon *a*.

Upon the same grounds we may presume, that in words terminated, according to the Saxon form, in *en*, such as the Infinitive modes and Plural numbers of Verbs, and a great variety of Adverbs and Prepositions, the *n* only

(70) In most of the words in which the final *e* has been omitted, its use in lengthening or softening the preceding syllable has been supplied by an alteration in the Orthography of that Syllable. Thus, in—*grete, mete, stole, rede, dere*,—in which the first *e* was originally long, as closing a syllable, it has (since they have been pronounced as Monosyllables) been changed either into *ea*, as in—*great, meat, steal, read, dear*; or into *ee*, as in—*greet, meet, steel, reed, deer*. In like manner the *o* in—*bote, fole, dore, gode, mone*, has been changed either into *oa*, as in—*boat, foal*; or into *oo*, as in—*door, good, moon*.

was at first thrown away, and the *e*, which then became final, continued for a long time to be pronounced as well as written.

These considerations seem sufficient to make us believe, that the pronuntiation of the *e* feminine is founded on the very nature of both the French and Saxon parts of our language; and therefore, though we may not be able to trace the reasons of that pronuntiation in all cases so plainly as in those which have been just mentioned, we may safely, I think, conclude with the learned Wallis (71), that what is ge-

(71) Gram. Ling. Ang. c. i. § 2. "Originem vero hujus *e* muti, nequis miretur unde devenerit, hanc esse judico: Nempe, quod antiquitus pronunciatum fuerit, sed obscuro sono, sicut Gallorum *e* *fœmininum*." He afterwards adds: "Certissimum autem hujus rei indicium est ex antiquis Poetis petendum; apud quos reperitur illud *e* promiscuè vel constituere vel non constituere novam Syllabam, prout ratio carminis postulaverit." So that, according to this judicious writer, (who has confessedly searched much deeper into the formation of vocal sounds in general, and the pronuntiation of the English language in particular, than any of our other Grammarians,) I might have assumed, as certain, the point, which I have been labouring in the text (by arguments drawn from reason and analogy) to render probable.

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nerally considered as an *e* mute in our lan-

There is much more to this purpose in Wallis, *loc. cit.* which I should transcribe, if I did not suppose that his book is in the hands of every one, who is likely to be curious upon this subject. I will only take notice of one passage which may be wrested to his disadvantage. From considering the gradual extinction of the *e* feminine in our language, and observing that the French, with whom he conversed, very often suppressed it in their common speech, he has been led to predict, that the pronunciation of it would *perhaps shortly* be disused among them as among ourselves. The prediction has certainly failed; but, notwithstanding, I will venture to say, that, at the time when it was made, it was not unworthy of Wallis's sagacity. Unluckily for its success, a number of eminent writers happened, at that very time, to be growing up in France, whose works, having since been received as standards of style, must probably fix for many centuries the antient usage of the *e* feminine in Poetry, and of course give a considerable check to the natural progress of the language. If the age of Edward III had been as favourable to Letters as that of Louis XIV; if Chaucer and his contemporary Poets had acquired the same authority here, that Corneille, Moliere, Racine, and Boileau, have obtained in France; if their works had been published by themselves, and perpetuated in a genuine state by printing; I think it probable, that the *e* feminine would still have preserved its place in our Poetical language at least, and certainly without any prejudice to the smoothness of our versification.

guage, either at the end or in the middle of words (72), was antiently pronounced, but obscurely, like the *e* feminine of the French.

§ XVII. The third kind of irregularity, to which an English verse is liable, is from the Accents being misplaced. The restoring of Chaucer's words to their just number of syll-

(72) The reasoning in the text concerning the final *e* is equally applicable to the same vowel in the middle of words. Indeed (as Wallis has observed, *loc. cit.*) "vix uspiam in medio dictionis reperitur *e* mutum, quod non ab origine fuerit finale." If therefore it was pronounced while final, it would probably continue to be pronounced notwithstanding the addition of a syllable. If it was pronounced in *swete*, *trewe*, *large*, *riche*, it would be pronounced in *swetely*, *trewely*, *largely*, *richely*. [See ver. 123 and 3219, ver. 775 and 3692, ver. 2740 and 3034, ver. 1014 and 1913.] In another very numerous set of words (French Verbals ending in *ment*) the pronunciation of this middle *e* is countenanced, not only by analogy, but also by the still subsisting practice in the French language. So Chaucer certainly pronounced the words, *jugement*, ver. 780. 807. 820. *commandement*, ver. 2871. 2981. *amendement*, ver. 4183. *pavement*, *avisement*, ver. 4505, 6. Even Spenser in the same Canto (the 8th of B. v.) uses *atonement* and *avengement*, as words of four syllables; [St. 21. 8.—30. 5.] and Wallis takes notice that the middle *e* in *commandement* was pronounced in his time.

lables,

lables, by the methods which have been pointed out above, will often be of signal service in restoring his accents also to their proper places; but further, in many words, we must be cautious of concluding too hastily that Chaucer accented the same syllables that we do. On the contrary, I am persuaded that in his French words he most commonly laid his accent according to the French custom (upon the *last* syllable, or the *last but one* in words ending in *e* feminine), which, as is well known, is the very reverse of our practice. Thus in ver. 3. he uses *licoúr* for *liquour*; ver. 11. *coráges* for *courages*; ver. 22. again, *coráge* for *courage*; ver. 37. *resón* for *reason*; ver. 77. *viáge* for *voyage*; ver. 109, 10. *viságe—uságe* for *visage, usage*; ver. 140. *manére* for *manner*; ver. 186. *labouére* for *labour*; ver. 204. *prelát* for *prélate*; ver. 211. *langáge* for *language*; ver. 212. *mariáge* for *marriage*; ver. 216. *contrée* for *country*; and so through the whole work.

In the same manner he accents the last Syllable of the Participle Present, as, ver. 885, 6. *wedding—comíng* for *wédding—cómíng*; ver. 903. *líving* for *líving*; ver. 907, 8. *comíng—cryíng* for *cómíng—cryíng*; ver. 998. *brenníng* for

brénning, &c. and as he does this in words of Saxon as well as of French growth, I should suppose that the old Participle of the present tense, ending in *and*, was originally accented upon that syllable, as it certainly continued to be by the Scottish Poets a long time after Chaucer. See Bp. Douglas, *Virg.* p. 18. ver. 18. *Sprýngánd*; ver. 51. *Beránd*; p. 27. ver. 49. *Fleánd*; p. 29. ver. 10. *Seánd*.

These instances are all taken from the Riming syllables (where a strong accent is indispensably necessary) in order to prove beyond contradiction, that Chaucer frequently accented his words in the French manner. But if he followed this practice at the end of his verses, it is more than probable that he did the same in the middle, whenever it gave a more harmonious flow to his metre; and therefore in ver. 4. instead of *vértue*, I suppose he pronounced, *vertúe*; in ver. 11. instead of *náture*, *natúre*; in ver. 25. instead of *avénture*, *aven-túre*; in ver. 46. instead of *hónour*, *honóur*, &c.

It may be proper however to observe, that we are not to expect from Chaucer that regularity in the disposition of his accents, which the practice of our greatest Poets in the last
and

and the present century has taught us to consider as essential to harmonious (73) versification. None of his masters, either French or Italian, had set him a pattern of exactness (74) in this

(73) It is agreed, I believe, that, in our Heroic Metre, those Verses (considered singly) are the most harmonious, in which the Accents fall upon the even Syllables ; but it has never (that I know) been defined, how far a verse may vary from this its most perfect form, and yet remain a verse. On the *tenth* (or riming) syllable a strong Accent is in all cases indispensably required : and in order to make the line tolerably harmonious, it seems necessary that at least *two more* of the *even* syllables should be accented, the *fourth* being (almost always) one of them. Milton however has not subjected his verse even to these rules ; and particularly (either by negligence or design) he has frequently put an unaccented syllable in the *fourth* place. See P. L. b. iii. 36. 586. b. v. 413. 750. 874.

(74) It has been suggested above, that Chaucer probably copied his Heroic Metre from Boccace. But neither Boccace nor any of the older Italian Poets are exact in the disposition of their accents. Though their Hendecasyllable Metre is allowed by the best Critics to be derived from the Trimeter Iambic Catalectic, the perfection of it has never been determined (like that of our Heroic Metre) to consist in the conformity of its Accents to the pure Iambic measure. [Quadrio, L. ii. Dist. iii. c. iv. Part. i.] Nor does the King of respect ;

respect; and it is rather surprizing, that, without rule or example to guide him, he has so seldom failed to place his accents in such a manner, as to produce the cadence best suited to the nature of his verse.

§ XVIII. I shall conclude this long and (I fear) tedious Essay, with a Grammatical and Metrical Analysis of the first eighteen lines of the Canterbury Tales. This will afford me an opportunity of illustrating at once a considerable part of that Theory, which I have ventured to propose in the preceding pages, with regard to the Language and Versification of Chaucer. The remainder I shall take occasion to explain in a few notes upon particular passages.

a Nynre always dispose his Accents more agreeably to our present notions. It is probable, I think, that some fundamental differences in the three languages may have led each of the three nations to prefer a different form of constructing the same kind of verse.

THE BEGINNING OF THE CANTERBURY TALES.

I. ¹ *Whanne* that *April* with his ² *shoures* ³ *sote*

I. 2. *Whanne*, SAX. *Hwænne*, is so seldom used as a *Diffyllable* by Chaucer, that for some time I had great doubts about the true reading of this line. I now believe that it is right, as here printed, and that the

II. The droughte of Márch hath ¹ *pérceð* tó the
² *róte*,

III. And ¹ *báthed* évery véine in ² *swíchè* ³ *licoúr*,

IV. Of whíche ¹ *vertúe* engéndred is the flóur;

V. Whan Zéphirús eke wíth his ¹ *sóte* bréthe

VI. ¹ *Enspíred* háth in évery hólt and héthe

fame word is to be pronounced as a *Diffyllable* in ver.
703.

But with these relikes *wobanne* that he fond—

Tbanne, a word of the same form, occurs more frequently as a *Diffyllable*. See ver. 12260. 12506. 12721. 13924. 15282.

2. *Shoures*, Dif. *Plural number*. See above, p. 94.—

3. *Sote*. See ver. V.

II. 1. *Pérceð*, Dif. *Participle of the Past Time*. See above, p. 94.—2. *Rote*; root.

III. 1. *Bathed*, Dif. See II. 1.—2. *Swiche*, such; from *Swilke*, SAX.—3. *licoúr*, FR. has the accent upon the last syllable, after the French mode.

IV. 1. *Vertúe*, FR. may be accented in the same manner. There is another way of preserving the harmony of this verse, by making *whiche* (from *wilke*, SAX.) a *Diffyllable*. See ver. 1014. 3921. 5488. 6537. *Vertue* may then be pronounced, as it is now, with the accent on the first; the second syllable being incorporated with the first of *engendred*.

V. 1. *Sote*, *favote*, *favete*; sweet, Dif. See ver. 3219. 3699. 3724. 3765. 3790.

VI. 1. *Enspired*, Trif. *Part. of Past Time*.

VII. The

- VII. The *tendre* ¹ *croppes*, and the ² *yonge* *sonne*,
 VIII. Háth in the Rám his ¹ *hálfe* *coúrs* ² *yrónne*,
 IX. And ¹ *smále* ² *fóúles* ³ *máken* *mélodíe*,
 X. That ¹ *slépen* ² *álle* *níght* with *ópen* *eye*,
 XI. So *príketh* ¹ *bém* ² *natúre* in ³ *hír* ⁴ *coráges* ;

VII. 1. *Croppes*, Dif. Pl. N. as *shoures*. I. 2.—
 2. *Yonge*, Dif. See ver. 213. 666. 1013. 3233. 73.
 It is used as a *Diffyllable* in the *Ormulum*. Col. 230.

That wás god bífne fúl i wís till úre *yúnge* *génge*.

Stronge and *Longe* are pronounced in the same manner. See ver. 2375. 2640. 6. 3069. 3438. 3682.

VIII. 1. *Halfe*, or *Halve*, Dif. The original word is *Halfen*. So *Selwe*, from *Selfen*, is a *Diffyllable*, ver. 2862. 4535.

2. *Tronne*; Run. Part. of the Past Time, with the Saxon prepositive particle *ge*, which in the Mss. of Chaucer is universally expressed by *y*, or *i*. In this Edition, for the sake of perspicuity, *y* only is used.

IX. 1. *Smale*, Dif. See ver. 146. 2078. 6897. 10207.—
 2. *Foules*, Dif. as *Shoures*. I. 2.—3. *Maken*; make. Plural Number of the Present Tense. See above, p. 36.

X. 1. *Slepen*, as *Maken*. IX. 3.—2. *Alle*, Dif. See ver. 76. 348. 536. 1854. 2102.

XI. 1. *Hem*; Them. It is constantly used so by Chaucer. 2. *Nature* should perhaps be accented on the last syllable (or rather the last but one, supposing it a *Trisyllable*), after the French manner, though in the present case the verse will be sufficiently harmonious if it be accented on the first. That Chaucer did often

XII. Than

XII. Than ¹ *lōngen* fōlk to ² *gōn* on pīlgrimāges,

accent it after the French manner appears from ver. 8778. 9842. 11657. 11945. 12229. In the same manner he accents *Figūre*, ver. 2037. 2045. *Mejūre*, ver. 8132. 8498. *Ajūre*, *Statūre*, ver. 8130, 3. *Peintūre*, ver. 11967. *Aventūre*, ver. 1188. 1237. *Creatūre*, ver. 2397. 4884. and many other words of the same form, derived from the French language.—3. *Hir*; Their. The Possessive Pronoun of the third Person Plural is variously written, *Hir*, *Hire*, *Her*, and *Here*; not only in different Mss. but even in the same page of good Mss. There seems to be no reason for perpetuating varieties of this kind, which can only have taken their rise from the unsettled state of our Orthography before the invention of Printing, and which now contribute more than any real alteration of the language to obscure the sense of our old Authors. In this edition therefore, *Hir* is constantly put to signify *Their*; and *Hire* to signify *Her*, whether it be the Oblique case of the Personal Pronoun *She*, or the Possessive of the same Pronoun.—4. *Corāges*, Fr. is to be accented on the *Penultima*. See before, p. 103. and also ver. 1947. 2215. To the other instances quoted in p. 103. add, *Avantāge*, ver. 2449. 4566. *Brocāge*, 3375. *Forāge*, ver. 3166. *Lināge*, ver. 4270. 5419. *Servāge*, ver. 1948. 4788. *Coslāge*, ver. 5831. *Parāge*, ver. 5832.

XII. 1. *Longen*, as *Maken*. IX. 3.—2. *Gon*, Infinitive Mode of *Go*, terminated in *n* according to the Saxon form. See above, p. 37.

XIII. And

XIII. And ¹ *pálmer'es* fôr to ² *séken* ³ *strángo*.
frónðes,

XIV. To ¹ *sérve* ² *hálwes* ³ *colúthe* in fónðry lónðes ;

XV. And spécially' from évery ² *shíres* énde

XVI. Of *Englelónð* to Cánterbúry ² *they wénde*,

XIII. 1. *Pálmer'es*, Dif. the *e* of the termination being cut out by Syncope, as it generally is in *Plural Nouns* of three Syllables, accented upon the first, and in the *Past Tenses* and their *Participles* of *Verbs*, of the same description, ending in *ed*. The reason seems to be, that, where the Accent is placed so early, we cannot pronounce the final syllables fully, without laying more stress upon them, than they can properly bear.—
2. *Seken*, as *Gon.* XII. 2.—3. *Strange*, Dif. FR. See before, p. 97.

XIV. 1. *Serve*, Dif. from *Serven*, the *n* being thrown away before *b*. See above, p. 37 and 99.—
2. *Hálwes*, Sax. *halzer*. The Saxon *g* is changed into *w*, as in *forwe*, *mórwé*, and some others; though it generally passes into *y*. The derivatives from this same word afford us instances of both forms; *Holynefs*, *Holyday*, All *Hallows*-day.—3. *Coutbe*; knowh, *The Participle of the Past Time* from *Connen*, to know. See before, n. 35.

XV. 1. *Shires*, Dif. *Genitive Case Sing.* See before, p. 94.

XVI. 1. *Englelond*, Trisyllable, from the Saxon *Engla-landa*.—2. The last foot consists of three Syllables.
—to Cán | terbúr | y they wénde.

See above, n. 66.

XVII. The

XVII. The hóly blísful mártýr fór to féke,
 XVIII. That ¹ hém hath ² hólpén, whán that théy
 were ³ féke.

XVIII. *Hem*; Them. See XI. 1. 2. *Holpen*, the Participle of the Past Time from the Irregular Verb *Help*. See before, n. 34.—3. *Seke*; Sick. As Chaucer usually writes this word *Sike*, we may suppose that in this instance he has altered the Orthography in order to make the Rime more exact; a liberty, with which he sometimes indulges himself, though much more sparingly than his contemporary Poets. The Saxon writers afford authorities to justify either method of spelling, as they use both *Seoca* and *Sioca*.

I have hitherto considered these verses as consisting of *ten* Syllables only; but it is impossible not to observe, that, according to the rules of pronunciation established above, all of them, except the 3d and 4th, consist really of *eleven* syllables. This is evident at first sight in ver. 13, 14, 15, 16, and might be shewn as clearly, by authority or analogy, in the others; but as the *eleventh* syllable, in our versification, being unaccented, may always, I apprehend, be absent or present without prejudice to the metre, there does not seem to be any necessity for pointing it out in every particular instance.

AN INTRODUCTORY DISCOURSE TO
THE CANTERBURY TALES.

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§ I. The Dramatic form, which Boccace gave to his collection of Tales, or Novels, about the middle of the fourteenth Century (1), must

(1) The Action of the Decameron being supposed in 1348, the year of the great pestilence, it is probable that Boccace did not set about his work till after that period. How soon he compleated it is uncertain. It should seem from the Introduction to the Fourth Day, that a part (containing perhaps the three first Days) was published separately; for in that Introduction he takes pains to answer the censures, which had been passed upon him by several persons, who had read his Novels. One of the censures is, "that it did not become *his age* to write for the amusement of women, &c." In his answer he seems to allow the fact, that he was rather an old fellow, but endeavours to justify himself by the examples of "Guido Cavalcanti et Dante Alighieri *gia vecchi* et Messer Cino da Pistoia *vecchissimo*." It appears from a passage in the *Laberinto d'Amore* [Ed. 1723. t. iii. p. 24.], that Boccace considered himself as an elderly man, when he was a little turned of forty; and therefore the publication of the first part of the Decameron may very well have been, as Salviati has fixed it, [V. Manni, *Ist. del Decam.* p. 144.] in 1353, when Boccace was just forty years of age. If we consider the nature of the work, and that the Author, in his Conclusion, calls it repeatedly "*lunga fatica*," and says, that "*molto tempo*" had passed between the commencement and the completion of it, we can hardly, I think, suppose that it was

be allowed to have been a capital improvement of that species of amusing composition. The Decameron in that respect (not to mention many others) has the same advantage over the *Cento Novelle antiche*, which are supposed to have preceded it in point of time, that a regular Comedy will necessarily have over an equal number of single unconnected Scenes. Perhaps indeed there would be no great harm, if the Critics would permit us to consider the Decameron, and other compositions of that kind, in the light of Comedies not intended for the stage: at least we may venture to assume, that the closer any such composition shall copy the most essential forms of Comedy; the more natural and defined the Plan shall be; the more the Characters shall be diversified; the more the Tales shall be suited to the Characters; so much the more conspicuous will be the skill of the Writer, and his work approach the nearer to perfection.

§ II. The Canterbury Tales are a work of the same nature with the Decameron, and were, in all probability, composed in imitation of it,

finished in less than ten years; which will bring the publication of the entire collection of Novels (as we now have it) down to 1358.

though

though upon a different and (in my opinion) an improved plan. It would be easy to shew, that, in the several points abovementioned, Chaucer has either been more judicious, or more fortunate, than his master Boccace; but (waving for the present (2) that disquisition) I shall pro-

(2) I will only just mention what appear to me to be fundamental defects in the Decameron. In the first place, the *Action* is indefinite; not limited by its own nature, but merely by the will of the Author. It might, if he had been so pleased, have as well comprehended twenty, or a hundred days, as ten; and therefore, though some frivolous reasons are assigned for the return of the Company to Florence, we see too plainly, that the true reason was, that the budget of Novels was exhausted. Not to mention, that every day after the first may properly be considered as containing a new Action, or, what is worse, a repetition of the Action of the former day. The second defect is in the *Characters*, which are so nearly resembling to each other, in age, rank, and even natural disposition, that, if they had been strictly supported, their conversation must have been incapable of that variety, which is necessary to carry the reader through so long a work. The third defect has arisen from the author's attempt to remedy the second. In order to diversify and enliven his narrations, he has made a circle of virtuous ladies and polite gentlemen hear and relate in their turns a number of stories, which cannot with any degree of

ceed to the immediate object of this Discourse, which is, in the first place, to lay before the Reader the general plan of the Canterbury Tales, as it appears to have been originally designed by Chaucer; and, secondly, to give a particular review of the several parts of that work, which are come down to us, as they are published in this edition.

§ III. THE GENERAL PLAN of the Canterbury Tales may be learned in a great measure from the Prologue, which Chaucer himself has prefixed to them. He supposes there, that a company of Pilgrims going to Canterbury assemble at an Inn in Southwark, and agree, that, for their common amusement on the road, each of them shall tell at least one Tale in going to Canterbury, and another in coming back from thence; and that he, who shall tell the best Tales, shall be treated by the rest with a supper upon their return to the same Inn. This is shortly the *Fable*. The *Characters* of the Pilgrims are as various as, at that time, could be found in the several departments of *middle* life; that is, in fact, as various as could, with any

probability be supposed to have been suffered in such an assembly,

proba-

probability, be brought together, so as to form one company; the highest and the lowest ranks of society being necessarily excluded. It appears further, that the design of Chaucer was not barely to recite the Tales told by the Pilgrims, but also to describe their journey, *And all the remenant of their pilgrimage* [ver. 726.]; including, probably, their adventures at Canterbury as well as upon the road. If we add, that the Tales, besides being nicely adapted to the Characters of their respective Relaters, were intended to be connected together by suitable introductions, and interspersed with diverting episodes; and that the greatest part of them was to have been executed in Verse; we shall have a tolerable idea of the extent and difficulty of the whole undertaking: and admiring, as we must, the vigour of that genius, which in an advanced age (3) could begin so vast a work, we

(3) Chaucer was born in 1328, and it is most probable, I think, that he did not begin his Canterbury Tales before 1382, at the earliest. My reason is this. The Queen, who is mentioned in the *Legende of Good Women*, ver. 496. was certainly Anne of Bohemia, the first Queen of Richard II. She was not married to Richard, till the beginning of 1382, so that the Le-

shall rather lament than be surprized that it has been left imperfect.

§ IV. In truth, if we compare those parts of the Canterbury Tales, of which we are in possession, with the sketch which has been just given of the intended whole, it will be found that more than one half is wanting. The Prologue we have, perhaps nearly complete, and the greatest part of the journey to Canterbury; but not a word of the transactions at Canterbury, or of the journey homeward, or of the Epilogue, which, we may suppose, was to have concluded

gende cannot possibly be supposed of an earlier date than that year. In the Legende [ver. 329—332. ver. 417—430.] Chaucer has enumerated, I believe, all the considerable works which he had then composed. It was to his purpose not to omit any. He not only does not mention the Canterbury Tales, but he expressly names *the story of Palamon and Arcite* and *the Life of Saint Cecilia*, both which now make part of them, as separate compositions. I am persuaded therefore, that in 1382 the work of the Canterbury Tales was not begun; and if we look further and consider the troubles in which Chaucer was involved, for the five or six following years, by his connexions with John of Northampton, we can hardly suppose that it was much advanced before 1389, the sixty-first year of the author's age.

the work, with an account of the Prize-supper and the separation of the company. Even in that part which we have of the journey to Canterbury, it will be necessary, in the following Review, to take notice of certain defects and inconsistencies, which can only be accounted for upon the supposition, that the work was never finished by the Author.

§ V. Having thus stated the general Plan of the Canterbury Tales, I shall now, according to my promise, enter upon a particular Review of those parts of them, which are published in this edition, beginning with THE PROLOGUE.

It seems to have been the intention of Chaucer, in the first lines of the Prologue, to mark with some exactness the *time* of his supposed pilgrimage; but unluckily the two circumstances of his description, which were most likely to answer that purpose, are each of them irreconcilable to the other. When he tells us, that “the shours of April had *perced to the rote* the drought of March” [ver. 1, 2.], we must suppose (in order to allow due time for such an operation) that April was far advanced; while on the other hand the place of the Sun, “having just run half his course in the Ram” [ver. 7, 8.], re-
strains

strains us to some day in the very latter end of March; as the Vernal Equinox, in the age of Chaucer, according to his own treatise on the Astrolabe (4), was computed to happen on the twelfth of March. This difficulty may (and, I think, should) be removed by reading in ver. 8, *the Bull*, instead of *the Ram* (5). All the parts of the description will then be consistent with themselves, and with another passage [ver. 4425.], where, in the best Mss. *the eighte and*

(4) In this particular the Editions agree with the Mss. but in general, the printed text of this Treatise is so monstrously incorrect, that it cannot be cited with any safety.

(5) This correction may seem to be authorized, in some measure, by Lidgate, who begins his continuation of the Canterbury Tales in this manner.

“Whan bright Phebus *passed was the Ram*
Midde of Aprill, and into the Bull came.”

But the truth is, that Dan John wrote for the most part in a great hurry, and consequently without much accuracy. In the account which he proceeds to give of Chaucer's Tales, he not only confounds the circumstances of description of the Sompnour and Pardoner, but he speaks of the latter as —

Telling a tale to anger with the Frere.

Storie of Thebes, ver. 32—5.

twenty

twenty day of April is named as the day of the journey to Canterbury.

We will suppose therefore, that the preceding day, the seven and twentieth of April, was the day on which the company assembled at the Tabard. In what year this happened, Chaucer has not thought fit to inform us (6). Either he

(6) It is clear, that, whether the Pilgrimage were real or imaginary, Chaucer, as a Poet, had a right to suppose it to have happened at the time which he thought best. He was only to take care, when the time was once fixed, that no circumstances were admitted into his Poem, which might clash, or be inconsistent with the date of it. When no particular date is assigned to a fable of this sort, we must naturally imagine that the date of the fable coincides with that of the composition; and accordingly, if we examine the Canterbury Tales, we shall not find any circumstances which do not perfectly suit with that period, which has been stated in a former note as the probable time of Chaucer's beginning to compose them. The latest historical fact mentioned in them is the Insurrection of Jakke Straw [ver. 15400.], which happened in 1381; and the earliest, in which any person of the Drama is concerned, is the siege of Algezir [ver. 56, 7], which began in August 1342, and ended, with the taking of the city, in March 1344. [Mariana, l. xvi. c. x, xi.] The Knight therefore may very well be supposed

did

did not think it necessary to fix that point at all; or perhaps he postponed it, till the comple-

posed to have been at that siege, and also upon a Pilgrimage to Canterbury in 1383, or thereabouts.

They who are disposed to believe the Pilgrimage to have been real, and to have happened in 1383, may support their opinion by the following inscription, which is still to be read upon the Inn, now called the Talbot, in Southwark. "This is the Inn where Sir Jeffrey Chaucer and the twenty-nine Pilgrims lodged in their journey to Canterbury, Anno 1383." Though the present inscription is evidently of a very recent date, we might suppose it to have been propagated to us by a succession of faithful transcripts from the very time; but unluckily there is too good reason to be assured, that the first inscription of this sort was not earlier than the last century. Mr. Speght, who appears to have been inquisitive concerning this Inn in 1597, has left us this account of it in his Glossary, v. TABARD. "A jaquet, or slevelesse coate, worne in times past by Noblemen in the warres, but now onely by Heraults, and is called theyre coate of Armes in servise. It is the signe of an Inne in Southwarke by London, within the which was the lodging of the Abbot of Hyde by Winchester. This was the Hostelry where *Chaucer* and the other Pilgrims mett together, and, with *Henry Baily* their hoste, accorded about the manner of their journey to Canterbury. And whereas through time it hath bin much decaied, it is now by Master *J. Preston*, with the Abbot's house thereto adjoyned,

tion

tion of his work should enable him to assign such a date to his Fable, as should be consistent with all the Historical circumstances, which he might take occasion to introduce into it.

§ VI. A second point, intended to be defined in the Prologue, is the *number of the company*;

newly repaired, and with convenient roomes much encreased, for the receipt of many guests."

If any inscription of this kind had then been there, he would hardly have omitted to mention it; and therefore I am persuaded it has been put up since his time, and most probably when the sign was changed from the Tabard to the Talbot, in order to preserve the antient glory of the House notwithstanding its new title. Whoever furnished the date, must be allowed to have at least invented plausibly.

While I am upon the subject of this famous Hostelry, I will just add, that it was probably parcel of two tenements which appear to have been conveyed by William de Ludegarfale to the Abbot, &c. *de Hydâ juxta Winton*, in 1306, and which are described (in a former conveyance there recited) to extend in length, "a communi fossato de Suthwerke versus Orientem, usque Regiam viam de Suthwerke versus Occidentem." *Registrum de Hyde*, Ms. Harl. 1761. fol. 166—173. If we should ever be so happy as to recover the Account-books of the Abbey of Hyde, we may possibly learn what rent *Harry Bailly* paid for his inn, and many other important particulars.

and

and this too has its difficulties. They are said in ver. 24. to have been *nine and twenty*, but it is not clear whether Chaucer himself is included in that number. They might therefore, according to that passage, be *thirty*; but if we reckon the several characters, as they are enumerated in the Prologue, we shall find them *one and thirty*; 1. a Knight; 2. a Squier; 3. a Yeman; 4. a Prioreffe; 5. an other Nonne; 6. 7. 8. Three Preeftes; 9. a Monk; 10. a Frere; 11. a Marchant; 12. a Clerk of Oxenforde; 13. a Sergeant of the Lawe; 14. a Frankelein; 15. an Haberdasher; 16. a Carpenter; 17. a Webbe; 18. a Deyer; 19. a Tapiser; 20. a Coke; 21. a Shipman; 22. a Doctour of Phyfike; 23. a Wif of Bathe; 24. a Perfone; 25. a Flowman; 26. a Reve; 27. a Miller; 28. a Sompnour; 29. a Pardoner; 30. a Manciple; 31. Chaucer himself. It must be observed however that in this list there is one very suspicious article, which is that of the *three Preeftes*. As it appears evidently to have been the design of Chaucer to compose his company of individuals of different ranks, in order to produce a greater variety of distinct characters, we can hardly conceive that he would, in this single instance, introduce *three*,
of

of the same profession, without any discriminating circumstances whatever; and in fact, when the Nonnes Preeft is called upon to tell his tale, [ver. 14814.] he is accosted by the Host in a manner, which will not permit us to suppose that two others of the same denomination were present. This must be allowed to be a strong objection to the genuineness of that article of the *three* Preeftes; but it is not the only one. All the other Characters are particularly described, and most of them very much at large, whereas the whole that is said of the *other Nonne* and the *three Preeftes* is contained in these two lines [ver. 163, 4.] at the end of the Prioresse's character:

Another Nonne also with hire had she,
That was hire Chapellein, and Preeftes three.

Where it is also observable, that the single circumstance of description is false; for no Nonne could be a Chaplain. The chief duty of a Chaplain was to say Mass, and to hear Confession, neither of which offices could regularly be performed by a Nonne, or by any woman (7).

(7) It appears that some Abbesses did at one time attempt to hear the Confessions of their Nuns, and to exercise some other smaller parts of the clerical func-

It

It should seem therefore, that we have sufficient ground to reject these two lines, or at least the second, as an interpolation (8); by which

tion: but this practice, I apprehend, was soon stopped by Gregory IX, who has forbidden it in the strongest terms. Decretal. l. v. tit. 38. c. x. *Nova quædam nostris sunt auribus intimata, quod Abbatissæ moniales proquias benedicunt; ipsarum quoque confessiones in criminibus audiunt, et legentes Evangelium præsumunt publice prædicare: Cum igitur id absolum sit et pariter absurdum, Mandamus quatenus ne id de cætero fiat cunctis firmiter inhibere.* If these presumptuous Abbesses had ventured to say Mass, his Holyness would doubtless have thundered still louder against them.

(8) My notion (I cannot call it opinion) of the matter is this; that the first of these lines did really begin the character of the Nonne, which Chaucer had originally inserted in this place together with that of the Nonnes Preeft, at as great length as the other characters, but that they were both afterwards expunged, either by himself, or (more probably) by those who published his work after his death, for reasons of nearly the same kind with those which occasioned the suppression of the latter part of the Cokes Tale. I suspect our Bard had been rather too gay in his description of these two Religious persons. See a little concerning the Preeft, ver. 15453—65.

If it should be thought improbable that an interpolator would insert any thing so absurd and contradictory

means

means we shall get rid of *two* of the Preeftes, and the detail of the characters will agree with the gross number in ver. 24; Chaucer himself being included among the *nine and twenty*. As Novellists generally delight in even numbers, it is not improbable that the Host was intended to be the thirtieth. Though not under the same obligation with the other Pilgrims, he might nevertheless tell his Tale among them as a Volunteer.

§ VII. This leads me, in the third place, to examine what the *agreement* was, which the Pilgrims entered into, at the suggestion of the Host, with respect to the number of Tales that each person was to tell. The proposal of the Host stands thus, with very little variation, in all the Mss.

This is the point—[says he, ver. 792—5.]

That eche of you, to shorten with youre way,

In this viage shal tellen tales tway,

to the Author's plan as the second line, I beg leave to suggest, that it is still more improbable that such a line should have come from the Author himself; and further, I think I can promise, in the course of the following work, to point out several other undoubted interpolations, which are to the full as absurd as the subject of our present discussion.

To Canterbury ward, I mene it so,
 And homeward he shal tellen other two—
 From this passage we should certainly conclude,
 that each of them was to tell *two tales* in the
 journey to Canterbury, and *two more* in the
 journey homeward: but all the other passages,
 in which mention is made of this agreement,
 would rather lead us to believe, that they were
 to tell only *one* Tale in each journey; and the
 Prologue to the Parsons Tale strongly confirms
 this latter supposition. The Host says there,
 [ver. 17317.]

“ Now lacketh us no tales mo than on”—
 and calling upon the Parson to tell this one tale,
 which was wanting, he says to him, [ver. 17325.]

— “ ne breke thou not our play,

For every man, save thou, hath told his tale.”

The Parson therefore had not told any tale before, and only one tale was expected from him (and consequently from each of the others) upon that journey.

It is true, that a very slight alteration of the passage first cited would reconcile that too to this hypothesis. If it were written—

That eche of you, to shorten with youre way,
 In this viage shal tellen tales tway;

To

To Canterbury ward, I mene it, o,
 And homeward he shal tell another to—

the original proposition of the Host would perfectly agree with what appears to have been the subsequent practice. However, I cannot venture to propose such an alteration of the text, in opposition to so many Mss. some of them of the best note; and therefore the Reader, if he is so pleased, may consider this as one of those inconsistencies, hinted at above, which prove too plainly that the author had not finished his work.

§ VIII. The remainder of the Prologue is employed in describing the *Characters* of the Pilgrims, and their first setting out upon their journey. The little that it may be necessary to say in illustration of some of the Characters I shall reserve for the Notes. The circumstances of their setting out are related succinctly and naturally; and the contrivance of appointing the Knight *by lot* to tell the first tale is a happy one, as it affords the Author the opportunity of giving his work a splendid opening, and at the same time does not infringe that apparent equality, upon which the freedom of discourse and consequently the ease and good humour of every

society so entirely depends. The general satisfaction, which this appointment is said to give to the company, puts us in mind of a similar gratification to the secret wishes of the Grecian army, when the lot of fighting with Hector falls to Ajax; though there is not the least probability that Chaucer had ever read the Iliad, even in a translation.

§ IX. THE KNIGHTES TALE, or at least a Poem upon the same subject, was originally composed by Chaucer, as a separate work. As such it is mentioned by him, among some of his other works, in the *Legende of gode women*, [ver. 420, 1.] under the title of —“al the love of Palamon and Arcite Of Thebes, though the storie is knowen lite —;” and the last words seem to imply that it had not made itself very popular. It is not impossible that at first it was a mere translation of the *Theseida* of Boccace, and that its present form was given to it, when Chaucer determined to assign it the first place among his Canterbury tales. As the *Theseida*, upon which this tale is entirely founded, is very rarely to be met with (9), it may be not unpleasing to the Rea-

(9) The letter, which Boccace sent to the Fiammetta with this poem, is dated *di Napoli a 15. d' Aprile 1341.*
der

der to see here a short summary of it, which will shew with what skill Chaucer has proceeded

[Lettere di xiii. Uomini Illust. Ven. 1564.] I believe that date is a true one, and it is remarkable, as being the very year and month, in which Petrarch received the Laurel at Rome. The long friendship, which subsisted between these two extraordinary men, must probably have commenced in the preceding winter, when Petrarch came to Naples in order to be examined by King Robert, previously to his going to Rome. Boccace seems to have been present at some of the conversations between him and the King. [Geneal. Deor. l. xiv. c. xxii.]

The first Edition of the Thefeida, according to Quadrio [t. vi. p. 462.], was without date, and under the mistaken title of *Amazonide*, which might have been proper enough for the first book. It was soon after however reprinted, with its true title, at Ferrara, in 1475, fol. Dr. Askew was so obliging as to lend me the only copy of this edition, which I have ever heard of, in England. The Reverend Mr. Crofts has a later edition in 4^{to}. printed at Venice, in 1528, but in that the Poem has been *riveduto e emendato*, that is, in plain English, modernized. I cannot help suspecting that Salvini, who has inveighed with great bitterness against the corruptions of the printed Thefeida, [Manni, Ist. del Decam. p. 52.] had only examined this last edition; for I observe that a Stanza which he has quoted (from some Ms. as I suppose) is not near so correct as it is in the edition of 1475. As this

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in reducing a poem of about ten thousand lines to a little more than two thousand, without omitting any material circumstance.

Stanza contains Boccaces own account of the intention of his Poem, I shall transcribe it here from that edition. It is the beginning of his conclusion.

Poi che le Muse nude cominciaro
Nel conspetto de gli omeni ad andare,
Gia fur de quelli che [gia] le exercitaro
Con bello stilo in *honesto* parlare,
E altri in *amoroso* lo operaro ;
Ma tu, o libro, primo al lor cantare
Di *Marte* fai gli affanni sostenuti,
Nel vulgar latino mai piu non veduti.

This plainly alludes to a passage in Dante, de Vulgari Eloquentia, l. ii. c. ii. where, after having pointed out the three great subjects of Poetry, viz. *Arma, Amorem, et Rectitudinem*, (War, Love, and Morality,) and enumerated the illustrious writers upon each, he adds: *Arma vero nullum Italum adhuc invenio poetasse*. Boccace therefore apparently prides himself upon having supplied the defect remarked by Dante, and upon being the first who taught the Italian Muses to sing of *Arms*.

Besides other variations for the worse, the fifth line in Salvini's copy is written thus;

Ed altri in *dolci modi* l'operaro —

by which means the allusion to Dante is rendered incomplete.

The

The Theseida is distributed into twelve Books or Cantoes.

B. I. contains the war of Theseus with the Amazons; their submission to him; and his marriage with Hippolyta.

B. II. Theseus, having spent two years in Scythia, is reproached by Perithous in a vision, and immediately returns to Athens with Hippolyta and her sister Emilia. He enters the city in triumph; finds the Grecian Ladies in the temple of Clemenzia; marches to Thebes; kills Creon, &c. and brings home Palemone and Arcita, who are

Damnati—ad eterna presone.

B. III. Emilia, walking in a garden and singing, is heard and seen first by Arcita (10), who

(10) In describing the commencement of this Amour, which is to be the subject of the remainder of the poem, Chaucer has entirely departed from his author in three principal circumstances, and, I think, in each with very good reason. 1. By supposing Emilia to be seen first by Palamon, he gives him an advantage over his rival which makes the catastrophe more consonant to poetical justice. 2. The picture which Boccace has exhibited of two young princes, violently enamoured of the same object, without jealousy or rivalry, if not absolutely unnatural, is cer-

calls Palemone. They are both equally enamoured of her, but without any jealousy or rivalry. Emilia is supposed to see them at the window, and to be not displeased with their admiration.—Arcita is released at the request of Perithous; takes his leave of Palemone, with embraces &c.

B. IV. Arcita, having changed his name to *Pentheo*, goes into the service of Menelaus at Mycenæ, and afterwards of Peleus at Ægina. From thence he returns to Athens and becomes a favourite servant of Theseus, being known to Emilia, though to nobody else; till after some time he is overheard making his complaint in a wood, to which he usually resorted for that purpose, by Pamphilo, a servant of Palemone.

B. V. Upon the report of Pamphilo, Palemone *begins* to be jealous of Arcita, and is desirous to get out of prison in order to fight with him. This he accomplishes with the assistance of Pamphilo, by changing clothes with Alimeto, a Physician. He goes armed to the wood in quest of Arcita, whom he finds sleep-

tainly very insipid and unpoetical. 3. As no consequence is to follow from their being seen by Emilia at this time, it is better, I think, to suppose, as Chaucer has done, that they are not seen by her,

ing.

ing. At first they are very civil and friendly to each other (11). Then Palemone calls upon Arcita to renounce his pretensions to Emilia, or to fight with him. After many long expostulations on the part of Arcita, they fight, and are discovered first by Emilia, who sends for Theseus. When he finds who they are, and the cause of their difference, he forgives them, and proposes the method of deciding their claim to Emilia by a combat of an hundred on each side, to which they gladly agree.

B. VI. Palemone and Arcita live splendidly at Athens, and send out messengers to summon their friends; who arrive; and the principal of them are severally described, viz. Lycurgus, Peleus, Phocus, Telamon, &c. Agamemnon, Menelaus, Castor and Pollux, &c. Nestor, Evander, Perithous, Ulysses, Diomedes, Pygmalion, Minos, &c. with a great display of ancient history and mythology,

(11) En sieme se fer festa di bon core,
E li loro accidenti si narraro. Thef. l. v.

This is surely too much in the style of Romance. Chaucer has made them converse more naturally. He has also judiciously avoided to copy Boccace in representing Arcite as more moderate than his rival.

B. VII. The

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B. VII. Theseus declares the laws of the combat, and the two parties of an hundred on each side are formed. The day before the combat, Arcita, after having visited the temples of all the Gods, makes a formal prayer to Mars. The Prayer, *being personified* (12), is said to go

(12) Era alor forsi Marte in exercitio
 Di chiara far la parte ruginosa
 Del grande suo e horribile hospitio,
 Quando de Arcita LA ORATION pietosa
 Pervenne li per fare il dato offitio,
 Tutta ne lo aspetto lagrimosa;
 La qual divene di spavento muta,
 Come di Marte hebbe laca veduta. Thef. l. vii.

As this contrivance, of *personifying* the Prayers and sending them to the several deities, is only in order to introduce a description of the respective temples, it will be allowed, I believe, that Chaucer has attained the same end by a more natural fiction. It is very probable that Boccace caught the idea of making the Prayers *persons* from Homer, with whose works he was better acquainted than most of his contemporaries in this part of the world; and there can be no doubt, I suppose, that Chaucer's imagination, in the expedient which he has substituted, was assisted by the occasional edifices which he had himself seen erected for the decoration of Turnaments.

The combat, which follows, having no foundation in antient history or manners, it is no wonder that
 and

and find Mars in his temple in Thrace, which is described; and Mars, upon understanding the message, causes favourable signs to be given to Arcita. In the same manner Palemone closes his religious observances with a prayer to Venus. His Prayer, *being also personified*, sets out for the temple of Venus on Mount Cithेरone, which is also described; and the petition is granted. Then the sacrifice of Emilia to Diana is described; her prayer; the appearance of the Goddess; and the signs of the two fires.—In the morning they

both poets should have admitted a number of incongruous circumstances into their description of it. The great advantage which Chaucer has over his original in this respect is, that he is much shorter. When we have read in the *Theſeida* a long and learned catalogue of all the heroes of Antiquity brought together upon this occasion, we are only the more surprized to see Theſeus, in such an assembly, conferring the honour of Knighthood upon the two Theban chieftains.

E ſenza ſtare con non piccolo honore
Cinſe le ſpade a li dui ſcudieri,
E ad Arcita Poluce e Caſtore
Calciaro d'oro li ſpronì e volontieri,
E Diomede e Ulixe di cuore
Calzati a Palemone, e cavalieri
Ambedui furono allora novelli
Li innamorati Theban damigeli.

Theſ. l. vii.
proceed

proceed to the Theatre with their respective troops, and prepare for the action. Arcita puts up a private prayer to Emilia, and harangues his troop publickly; and Palemone does the same.

B. VIII. Contains a description of the battle, in which Palemone is taken prisoner.

B. IX. The horse of Arcita, being frightened by a Fury, sent from hell at the desire of Venus, throws him. However, he is carried to Athens in a triumphal chariot with Emilia by his side; is put to bed dangerously ill; and there by his own desire espouses Emilia.

B. X. The funeral of the persons killed in the combat. Arcita, being given over by his Physicians, makes his will, in discourse with Theseus, and desires that Palemone may inherit all his possessions and also Emilia. He then takes leave of Palemone and Emilia, to whom he repeats the same request. Their lamentations. Arcita orders a sacrifice to Mercury, (which Palemone performs for him,) and dies.

B. XI. Opens with the passage of Arcita's soul to heaven, imitated from the beginning of the 9th Book of Lucan. The funeral of Arcita. Description of the wood felled takes up six
Stanzas.

Stanzas. Palemone builds a temple in honour of him, in which his whole history is painted. The description of this painting is an abridgement of the preceding part of the Poem.

B. XII. Theseus proposes to carry into execution Arcita's will by the marriage of Palemone and Emilia. This they both decline for some time in formal speeches, but at last are persuaded and married. The Kings, &c. take their leave, and Palemone remains — "in gioia e in diporto Con la sua dona nobile e cortese."

From this sketch of the Theseida it is evident enough that Chaucer was obliged to Boccace (13) for the Plan and principal incidents

(13) To whom Boccace was obliged is a more difficult subject of enquiry. That the Story was of his own invention, I think is scarce credible. He speaks of it himself as *very ancient*. [Lett. alla Fiammetta. *Biblioth. Smith. App.* p. cxli.] Trovata una antichissima Storia, e al più delle genti non manifesta, in latino volgare, acciocchè più dilettaffe e massimamente a voi, che già con sommo titolo le mie rime esaltaste, ho ridotta. He then tells her, that she will observe that what is related under the name of *one* of the two lovers and of Emilia, is very similar to what had actually passed between herself and him; and adds — Se forse alcune cose soperchie vi fessono, il voler bene
of

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of the KNIGHTES TALE; and in the Notes upon that tale I shall point out some passages, out of many more, which are literal translations from the Italian.

§ X. When the *Knight* has finished his Tale, the *Host* with great propriety calls upon the *Monk*, as the next in rank among the men, to tell the next Tale; but, as it seems to have been the intention of Chaucer to avail himself of the variety of his Characters, in order to distribute

coprire ciò che non era onesto manifestare, da noi due in fuori, e'l volere la storia seguire, ne sono cagione. I am well aware however that declarations of this kind, prefixed to fabulous works; are not much to be depended upon. The wildest of the French Romances are commonly said by the Authors to be translated from some old *Latin* Chronicle at St. Denys. And certainly the Story of Palemone and Arcita, as related by Boccace, could not be *very ancient*. If it was of Greek original (as I rather suspect) it must have been thrown into its present form, after the Norman Princes had introduced the manners of Chivalry into their dominions in Sicily and Italy.

The Poem in modern Greek political verses *De nuptiis Thesei et Emiliæ*, printed at Venice in 1529, is a mere translation of the *Theseida*. The Author has even translated the prefatory epistle addressed by Boccace to the Fiammetta.

alternato

alternate successions of Serious and Comic, in nearly equal proportions, throughout his work, he has contrived, that the *Hofles* arrangement shall be set aside by the intrusion of the *dronken Miller*, whose Tale is such as might be expected from his character and condition, a complete contrast to the *Knichtes*.

§ XI. I have not been able to discover from whence the Story of the MILLERS TALE is taken; so that for the present I must give Chaucer credit for it as his own invention, though in general he appears to have built his Tales, both serious and comic, upon stories, which he found ready made. The great difference is, that in his serious pieces he often follows his author with the servility of a mere translator, and in consequence his narration is jejune and constrained; whereas in the comic, he is generally satisfied with borrowing a slight hint of his subject, which he varies, enlarges, and embellishes at pleasure, and gives the whole the air and colour of an original; a sure sign, that his genius rather led him to compositions of the latter kind.

§ XII. The next tale is told by the REVE (who is represented above [ver. 589.] as “a cholerick man”) in revenge of the *Miller’s* tale.

It

It has been generally said to be borrowed from the *Decameron*, D. ix. N. 6. but I rather think that both Boecace and Chaucer, in this instance, have taken whatever they have in common from an old *Fabliau*, or *Conte*, of an anonymous French rimer, *De Gombert et des deux Clercs*. The Reader may easily satisfy himself upon this head, by casting his eye upon the French *Fabliau*, which has lately been printed with several others from Mss. in France. See *Fabliaux et Contes*, Paris, 1756. t. ii. p. 115—124.

§ XIII. The *COKE'S TALE* is imperfect in all the Mss. which I have had an opportunity of examining. In Ms. A. it seems to have been entirely omitted; and indeed I cannot help suspecting, that it was intended to be omitted, at least in this place, as in the *Manciples Prologue*, when the *Coke* is called upon to tell a tale, there is no intimation of his having told one before. Perhaps our Author might think, that three tales of *barlotrie*, as he calls it, together would be too much. However, as it is sufficiently certain, that the *Cokes Prologue* and the beginning of his Tale are genuine compositions, they have their usual place in this Edition. There was not the same reason for inserting the story of *GAMELYN*,
which

which in some Mss. is annexed to the *Cokes Tale*. It is not to be found in any of the Mss. of the first authority; and the manner, style, and versification, all prove it to have been the work of an author much inferior to Chaucer. I did not therefore think myself warranted to publish it a second time among the Canterbury Tales, though as a Relique of our antient Poetry, and the foundation, perhaps, of Shakespeare's *As you like it*, I could have wished to see it more accurately printed, than it is in the only edition which we have of it.

§ XIV. In the PROLOGUE TO THE MAN OF LAWES TALE Chaucer recalls our attention to the Action (if I may so call it) of his Drama, the journey of the Pilgrims. They had set out soon after *the day began to spring* [ver. 824 and f.] When the *Reve* was beginning to tell his tale, they were in the neighbourhood of Deptford and Greenwich, and it was *half way prime*; that is, I suppose, *half way past prime*, about half hour after seven A. M. [ver. 3904, 5.]. How much further they were advanced upon their road at this time is not said; but the hour of the day is pointed out to us by two circumstances. We are first told [ver. 4422, 3.], that

VOL. IV.

L

—"the

— “the Sonne

The ark of his artificial day had *ronne*
 The fourthe part and half an hour and more;”—
 and secondly [ver. 4432.], that he was “five
 and forty degrees high;” and this last circum-
 stance is so confirmed by the mention of a cor-
 responding phænomenon that it is impossible to
 suspect any error in the number. The *equality*
in length of shadows to their projecting bodies can
 only happen, when the Sun is at the heighth of
five and forty degrees. Unfortunately however
 this description, though seemingly intended to
 be so accurate, will neither enable us to conclude
 with the Mss. that it was “*ten of the clock*,” nor
 to fix upon any other hour; as the two circum-
 stances just mentioned are not found to coincide
 in any part of the twenty-eighth (or of any
 other) day of April (14) in this climate. All

(14) The twenty-eighth day of April, in the time
 of Chaucer, answering to our 6th or 7th of May, the
 Sun, in the latitude of London, rose about half hour
 after four, and the length of the artificial day was a
 little more than fifteen hours. *A fourth part* of 15
 hours (= $3^h. 45^m.$) *and half an hour and more*—may
 be fairly computed to make together 4 hours $\frac{1}{2}$, which
 being reckoned from $4\frac{1}{2}$ A. M. give the time of the
 day exactly 9 A. M. but the Sun was not at the al-
 that

that we can conclude with certainty is, that it was *not past* ten of the clock.

The compliments which Chaucer has introduced upon his own writings are modest enough, and quite unexceptionable; but if the reflection [ver. 4497. and f.] upon those who relate such stories as that of *Canace*; or of *Apollonius Tyrius*; was levelled at Gower, as I very much suspect, it will be difficult to reconcile such an attack to our notions of the strict friendship, which is generally supposed to have subsisted between the two bards (15). The attack too at this time

titude of 45° . till above half hour after 9. In like manner, if we take the eighteenth day (according to all the Editions and some Mss.), we shall find that the Sun indeed was 45° high at 10 A.M. exactly, but that *the fourth part* of the day *and half an hour and more* had been completed at 9 A. M.

In this uncertainty, I have left the text as I found it in all the best Mss. Only Ms. HA. does not express the hour, but reads thus:—

Yt was atte cloke —.

(15) There is another circumstance, which rather inclines me to believe, that their friendship suffered some interruption in the latter part of their lives. In the new edition of the *Confessio Amantis*, which Gower published after the accession of Henry IV, the verses in praise of Chaucer [fol. 190. b. col. 1. ed. 1532.]

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must

must appear the more extraordinary on the part of our bard, as he is just going to put into the mouth of his *Man of Lawe* a tale, of which almost every circumstance is borrowed from Gower. The fact is, that the story of *Canace* is related by Gower in his *Conf. Amant.* B. iii. and the story of (16) *Apollonius* (or *Apollynus*, as he is there

are omitted. [See *Ms. Harl.* 3869.] Though perhaps the death of Chaucer at that time had rendered the compliment contained in those verses less proper than it was at first, that alone does not seem to have been a sufficient reason for omitting them, especially as the original date of the work, in the 16 of Richard II, is preserved. Indeed the only other alterations, which I have been able to discover, are toward the beginning and end, where every thing which had been said in praise of Richard in the first edition, is either left out or converted to the use of his successor.

(16) The History of *Apollonius King of Tyre* was supposed by Mark Welfer, when he printed it in 1595, to have been translated from the Greek a thousand years before. [Fabr. Bib. Gr. V. 6. p. 821.] It certainly bears strong marks of a Greek original, though it is not (that I know) now extant in that language. The Rythmical poem, under the same title, in modern Greek, was re-translated (if I may so speak) from the Latin — *απο Δαλινικης εις Ρωμαϊκην γλωσσαν.* *Du Fresne*, Index Author. ad Gloss. Græc. When Welfer printed it, he probably did not know that it had been published).

called) in the VIIIth book of the same work ; so that, if Chaucer really did not mean to reflect upon his old friend, his choice of these two instances was rather unlucky.

§ XV. THE MAN OF LAWES TALE, as I have just said, is taken, with very little variation, from Gower, *Conf. Amant.* B. ii. If there could be any doubt, upon a cursory perusal of the two tales, which of them was written first, the following passage, I think, is sufficient to decide the question. At ver. 5505, Chaucer says,—

lished already (perhaps more than once) among the *Gesta Romanorum*. In an edition, which I have, printed at Rouen in 1521, it makes the 154th chapter. Toward the latter end of the XIIth Century, *Godfrey of Viterbo*, in his *Pantheon*, or universal Chronicle, inserted this Romance as part of the history of the third Antiochus, about 200 years before Christ. It begins thus [*Mf. Reg. 14 C. xi.*] :

Filia Seleuci regis stat clara decore
Matreque defunctâ pater arsit in ejus amore,
Res habet effectum, pressa puella dolet.

The rest is in the same metre, with one Pentameter only to two Hexameters.

Gower, by his own acknowledgement, took his Story from the *Pantheon*; as the Author (whoever he was) of *Pericles Prince of Tyre* professes to have followed Gower.

Som men wold sayn, how that the child Maurice

Doth this message until this Emperour:—
and we read in Gower, that Maurice is actually sent upon this message to the Emperour. We may therefore fairly conclude that in this passage Chaucer alludes to Gower, who had treated the same subject before him, but, as he insinuates, with less propriety.

I do not however suppose that Gower was the inventor of this tale. It had probably passed through several hands before it came to him. I find among the *Cotton Mss.* Cal. A. ii. fol. 69. an old English Rime, entitled "*Emare*," in which the heroine under that name goes through a series of adventures for the most part (17) exactly similar to those of Constance. But neither was the author of this Rime the inventor of the story, for in fol. 70. a. he refers to his

(17) The chief differences are, that *Emare* is originally exposed in a boat for refusing to comply with the incestuous desires of the Emperour her father; that she is driven on the coast of *Galy*, or Wales, and married to the king of that country. The contrivances of the step-mother, and the consequences of them, are the same in both stories.

original

original “*in Romans*,” or French; and in the last Stanza he tells us expressly—

Thys ys on of *Brytayne layes*
That was used by olde dayes.

Of the *Britaine layes* I shall have occasion to speak more at large, when I come to the *Frankelein's Tale*.

§ XVI. *The Man of Lawes Tale* in the best Mss. is followed by the *Wife of Bathes Prologue and Tale*, and therefore I have placed them so here; not however merely in compliance with authority, but because, according to the common arrangement, in the *Merchants Tale* (18) there is

(18) V. 9559. *Justine* says to his brother *January*—
The Wif of Bathe, if ye han understonde,
Of mariage, which ye han now in honde,
Declared hath ful wel in litel space—

alluding very plainly to this *Prologue* of the *Wife of Bath*. The impropriety of such an allusion in the mouth of *Justine* is gross enough. The truth is, that Chaucer has inadvertently given to a character in the *Merchant's Tale* an argument which the Merchant himself might naturally have used upon a similar occasion, after he had heard the *Wife of Bath*. If we suppose, with the Editions, that the *Wife of Bath* had not at that time spoken her *Prologue*, the impropriety will be increased to an incredible degree.

a direct reference to the *Wife of Bathes Prologue*, before it has been spoken. Such an impropriety I was glad to remove upon the authority of the best Mss. though it had been acquiesced in by all former Editors; especially as the same Mss. pointed out to me an other (I believe, the true) place for both the *Merchant's* and the *Squier's* Tales, which have hitherto been printed immediately after the *Man of Lawes*. But of that hereafter.

§ XVII. The want of a few lines to introduce the WIFE OF BATHES PROLOGUE is, perhaps, one of those defects, hinted at above, which Chaucer would have supplied if he had lived to finish his work. The extraordinary length of it, as well as the vein of pleasantry that runs through it, is very suitable to the character of the speaker. The greatest part must have been of Chaucer's own invention, though one may plainly see that he had been reading the popular invectives against marriage and women in general; such as, the ROMAN DE LA ROSE; VALERIUS AD RUFINUM *de non ducendâ uxore*; and particularly HIERONYMUS *contra Jovinianum* (19).

(19) The holy Father, by way of recommending celibacy, has exerted all his learning and eloquence

§ XVIII. THE

§ XVIII. THE WIFE OF BATHES TALE seems to have been taken from the Story of *Florent* in Gower, *Conf. Amant.* B. i. or perhaps from an older narrative, in the *Gesta Romanorum* or some such collection, from which the Story of *Florent* was itself borrowed. However that may have been, it must be allowed that Chaucer has

(and he certainly was not deficient in either) to collect together and aggravate whatever he could find to the prejudice of the female sex. Among other things he has inserted his own translation (probably) of a long extract from what he calls—" *liber aureolus Theophrasti de nuptiis.*"

Next to him in order of time was the treatise entitled "*Epistola Valerii ad Rufinum de non ducendâ uxore.*" Ms. Reg. 12 D. iii. It has been printed (for the similarity of its sentiments, I suppose) among the works of St. Jerome, though it is evidently of a much later date. Tanner (from Wood's Ms. Coll.) attributes it to *Walter Map* [Bib. Brit. v. MAP.]. I should not believe it to be older; as John of Salisbury, who has treated of the same subject in his *Polycrat.* l. viii. c. xi. does not appear to have seen it.

To these two books *Jean de Meun* has been obliged for some of the severest strokes in his *Roman de la Rose*; and Chaucer has transfused the quintessence of all the three works (upon the subject of matrimony) into his *Wife of Bathes Prologue* and *Merchants Tale*.

consider-

considerably improved the fable by lopping off some improbable, as well as unnecessary, circumstances; and the transferring of the scene from Sicily to the Court of King Arthur must have had a very pleasing effect, before the fabulous majesty of that court was quite obliterated.

The old Ballad entitled "The Marriage of Sir Gawaine," [*Ancient Poetry*, vol. iii. p. 11.] which the learned Editor thinks may have furnished Chaucer with this tale, I should rather conjecture (with deference to so good a judge in these matters) to have been composed by one who had read both Gower and Chaucer.

§ XIX. THE TALES of THE FRERE and THE SOMPNOUR are well ingrafted upon that of the *Wife of Bath*. The ill humour which shews itself between those two characters is quite natural, as no two professions at that time were at more constant variance. The Regular Clergy, and particularly the Mendicant Freres, affected a total exemption from all Ecclesiastical jurisdiction, except that of the Pope, which made them exceedingly obnoxious to the Bishops, and of course to all the inferiour officers of the national hierarchy.

I have

I have not been able to trace either of these tales to any author older than Chaucer, and possibly they may both have been built upon some traditional pleasantries, which were never before committed to writing.

§ XX. THE CLERKES TALE is in a different strain from the three preceding. He tells us, in his *Prologue*, that he learned it from *Petrarch at Padua*; and this (by the way) is all the ground that I can find for the notion that Chaucer had seen Petrarch (20) in Italy. It is not

(20) I can find no older or better authority for this notion than the following passage in *Speght's* life of Chaucer, prefixed to the Edition in 1597. "Some write, that he with Petrarke was present at the marriage of Lionell Duke of Clarence with Violante daughter of Galeasius, Duke of Millaine: yet Paullus Jovius nameth not Chaucer; but Petrarke, he sayth, was there." It appears from an instrument in Rymer [*Liberat.* 42 E. III. m. 1.], that the Duke of Clarence passed from Dover to Calais, in his way to Milan, in the spring of 1368, with a retinue of 457 men and 1280 horses. That Chaucer might have attended the Duke upon this occasion is not impossible. He had been, probably, for some time in the king's service, and had received the year before a Grant of an annuity of 20 Marks—*pro bono servitio, quod dilectus Vallettus noster, Galfridus Chaucer nobis impendit et impendet*
easy

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easy to say why Chaucer should choose to own an obligation for this tale to Petrarch rather

in futurum. *Pat.* 41 E. III. p. 1. m. 13. ap. Rymer. There is a curious account of the feast at this marriage in the *Chronica di Mantova* of *Aliprandi* [Murator. *Antiq. Med. Ævi*, vol. v. p. 1187, & seq.], but he does not give the names of the

“Grandi Signori e Baroni Inghilese, who were (as he says).

“Con Messere Lionell’ in compagnia,”

The most considerable of them were probably those 26 (Knights and others) who, before their setting out for Milan, procured the King’s licence to appoint Attorneys general to act for them here. *Franc.* 42 E. III. m. 8. ap. Rymer. The name of Chaucer does not appear among them.

The embassy to *Genoa*, to which Chaucer was appointed in November 1372, might possibly have afforded him another opportunity of seeing Petrarch. But in the first place, it is uncertain whether he ever went upon that Embassy. If he did, the distance from *Genoa* to *Padua*, where Petrarch resided, is considerable; and I cannot help thinking that a reverential visit from a Minister of the King of England would have been so flattering to the old man, that either he himself or some of his biographers must have recorded it. On the other hand, supposing Chaucer at *Genoa*, it is to be presumed, that he would not have been deterred by the difficulties of a much longer journey from paying his respects to the first literary character of the age :
than

than to Boccace, from whose *Decameron*, D. x. N. 10. it was translated by Petrarch in 1373 (the year before his death), as appears by a remarkable letter, which he sent with his translation to Boccace [*Opp. Petrarch.* p. 540—7. Ed. Bas. 1581.]. It should seem too from the same letter, that the story was not invented by Boccace, for Petrarch says, “that it had always pleased him *when he heard it many years before*,” (21) whereas he had not seen the *Decameron* till very lately.

and it is remarkable, that the time of this embassy, in 1373, is the precise time at which he could have learned the story of Griselidis *from Petrarch at Padua*. For Petrarch in all probability made his translation *in that very year*, and he died in July of the year following.

The inquisitive and judicious author of *Mémoires pour la vie de Petrarque* gave us hopes [Pref. to t. ii. p. 6.], that he would shew, that Chaucer was in connexion (*en liaison*) with Petrarch. As he has not fulfilled his promise in a later (I fear, the last) volume of his very ingenious work, I suspect that his more accurate researches have not enabled him to verify an opinion, which he probably at first adopted upon the credit of some biographer of Chaucer.

(21) — Cum et mihi semper ante multos annos audita placuisset, et tibi usque adeo placuisse perpendere, ut vulgari eam stylo tuo censueris non indig-

§ XXI. In

§ XXI. In the *Ballade*, with which *the Clerk* concludes his Tale, I have changed the order of the three last Stanzas, so as to make it end —

And let him *care*, and *wepe*, and wringe, and
waile —

and immediately after I have placed the *MARCHANTS PROLOGUE*, beginning —

Weping and wailing, care and other forwe
I have enough —.

This arrangement, which recommends itself at first sight, is also supported by so many Mss. of nam, et fine operis, ubi rhetorum disciplina validiora quælibet collocari jubet. *Petrarch. loc. cit.* M. L'Abbé de Sade [*Mem. de Petr.* t. iii. p. 797.] says, that the Story of Griselidis is taken from an ancient Ms. in the library of M. Foucault, entitled, *Le parement des Dames*. If this should have been said upon the authority of *Manni* [Ist. del Decam. p. 603.], as I very much suspect, and if *Manni* himself meant to refer to M. Galland's *Discours sur quelques anciens Poetes* [*Mem. de l'Acad. des I. et B. L.* t. ii. p. 686.], we must look still further for the original of Boccace's Novel. M. Galland says nothing, as I observe, of the antiquity of the Ms. Le titre (he says) est *Le parement des Dames*, avec des explications en Prose, où l'on trouve l'histoire de Griselidis que feu M. Perrault a mise en vers: but he says also expressly, that it was a work of *Olivier de la Marche*, who was not born till many years after the death of Boccace.

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the best authority, that, without great negligence or dullness, I could not have either overlooked or rejected it, especially as the whole turn of the *Marchants Prologue*, and the express mention of *Grifilde* in ver. 9100. demonstrate, that he is supposed to speak with the *Clerkes Tale* fresh in his memory.

§ XXII. The scene of the MERCHANTS TALE is laid in Italy, but none of the names, except Damian and Justin, seem to be Italian, but rather made at pleasure; so that I doubt whether the story be really of Italian growth. The adventure of *the Pear-tree* I find in a small collection of Latin fables, written by one Adolphus, in Elegiac verses of his fashion, in the year 1315. As this fable has never been printed but once, and in a book not commonly to be met with, I shall transcribe below (22) the ma-

(22) *Adolphi Fabulæ*, ap. Leyser. Hist. Poet. Medii Ævi, p. 2008.

Fabula 1.

Cæcus erat quidam, cui pulcra virago —

— — — — —
In curtis viridi resident hi cespite quâdam

Luce. Petit mulier robur adire Pyri.

Vir favet, amplectens mox robur ubique lacertis.

Arbor adunca fuit, qua latuit juvenis.

terial

terial parts of it, and I dare say the Reader will not be very anxious to see any more.

Amplexatur eam dans basia dulcia. Terram
Incepit colere vomere cum proprio.
Audit vir strepitum. nam sæpe carentia sensus
Unius in reliquo, nosco, vigere solet.
Heu miser ! exclamat ; te lædit adulter ibidem.
Conqueror hoc illi qui dedit esse mihi.
Tunc Deus omnipotens, qui condidit omnia verbo;
Qui sua membra probat, vascula velut figulus,
Restituens aciem misero, tonat illico ; Fallax
Femina, cur tantâ fraude nocere cupis ?

— — — — —
Percipit illa virum. Vultu respondet alacri :
Magna dedi medicis ; non tibi cura fuit.
Ast, ubi lustra sua satis uda petebat Apollo,
Candida splendescens Cynthia luce merâ,
Tunc sopor irrepsit mea languida corpora : quædam
Astutit. insonuit auribus illa meis.
Ludere cum juvene studeas in roboris alto ;
Prisca viro dabitur lux cito, crede mihi.
Quod feci. Dominus ideo tibi munera lucis
Contulit. idcirco munera redde mihi.
Addidit ille fidem mulieri, de prece cujus
Se sanum credit, mittit et omne nefas.

— — — — —
The same story is inserted among *The Fables of Alphonse*, printed by Caxton in English, with those of *Æsop*, *Avian* and *Pogge*, without date ; but I do not find it in the original Latin of Alphonse, Ms. Reg.
Whatever

Whatever was the real original of this Tale, the Machinery of the Faeries, which Chaucer has used so happily, was probably added by himself; and indeed, I cannot help thinking, that his *Pluto* and *Proserpina* were the true progenitors of *Oberon* and *Titania* (23), or rather, that they themselves have, once at least, deigned to revisit our poetical system under the latter names.

§ XXIII. The PROLOGUE to *the Squier's Tale* appears now for the first time in print. Why it has been omitted by all former Editors I cannot guess, except, perhaps, because it did not suit with the place, which (for reasons best known to themselves) they were determined to assign to *the Squier's Tale*, that is, after *the Man of Lawes* and before *the Marchants*. I have chosen rather to follow the MS. of the best authority in placing

to B. xii. or in any of the French translations of his work that I have examined.

(23) This observation is not meant to extend further than *the King and Queen of Faery*; in whose characters, I think it is plain, that Shakespeare, in imitation of Chaucer, has dignified our Gothic Elves with the manners and language of the classical Gods and Goddeffes. In the rest of his Faery system, Shakespeare seems to have followed Drayton and the popular superstition of his own time. †

dele. sic errata.

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† Certainly not Drayton, whose *Nymphidia* was written after the year 1612.

the Squiers Tale after *the Marchant's*, and in connecting them together by this Prologue, agreeably, as I am persuaded, to Chaucer's intention. The lines which have usually been printed by way of Prologue to *the Squiers Tale*, as I believe them to have been really composed by Chaucer, though not intended for *the Squiers* Prologue, I have prefixed to *the Shipman's Tale*, for reasons, which I shall give when I come to speak of that Tale.

§ XXIV. I should have been very happy if the Mss. which have furnished the SQUIERS Prologue, had supplied the deficient part of his TALE, but I fear the judgement of Milton was too true, that this story was "*left half-told*" by the author. I have never been able to discover the probable original of this tale, and yet I should be very hardly brought to believe that the whole, or even any considerable part of it, was of Chaucer's invention.

§ XXV. We are now arrived with the common Editions (though by a different course) at the FRANKLEINES TALE; and here again we must be obliged to the Mss. not indeed, as in the last instance, for a *new* Prologue, but for authorizing us to prefix to this Tale of *the Franke-*
leins

in a Prologue, which in the common Editions is prefixed to the Tale of *the Marchant*, together with the true Prologue of that Tale, as printed above. It is scarce conceivable how these two Prologues could ever be joined together and given to the same character, as they are not only entirely unconnected, but also in one point directly contradictory to each other; for in that, which is properly *the Marchant's*, he says expressly [ver. 9110.], that he had been married "*two monthes* and not more;" whereas in the other, the Speaker's chief discourse is about *his son*, who is *grown up*. This therefore, upon the authority of the best Mss. I have restored to *the Frankelein*; and I must observe, that the sentiments of it are much more suitable to *his* character than to that of *the Marchant*. It is quite natural, that a wealthy land-holder, of a generous disposition, as he is described [ver. 332—62.], who has been Sheriff, Knight of the Shire, &c. should be anxious to see his son (as we say) *a Gentleman*, and that he should talk slightly of money in comparison with polished manners and virtuous endowments; but neither the character which Chaucer has drawn of *his Marchant*, nor our general notions of the profession

at that time, prepare us to expect from him so liberal a strain of thinking.

§ XXVI. THE FRANGELEINS TALE, as he tells us himself, is taken from a *British Lay* (24);

(24) Les premieres Chançons Françoises furent nommées des LAIS; says M. de la Ravalierre, *Poës. du Roi de Nav.* t. i. p. 215. And so far I believe he is right. But I see no foundation for supposing with him [in the same page] that the LAY was *une sorte d'Elegie*, and that it was derived *du mot Latin Lessus, qui signifie des plaintes*; or [in p. 217.] that it was *la chanson—la plus majestueuse et la plus grave*. It seems more probable that *Lai* in French was anciently a generical term, answering to *Song* in English. The passage which M. de la Ravalierre has quoted from *Le Brut*,

“Molt sot de *Lais*, molt sot de notes”—

is thus rendered by our *Layamon*. [See before, Essay, &c. n. 46.]

Ne cuthe na mon swa muchel of *song*.

The same word is used by Peirol d'Alvergna, Mf. Crofts, fol. lxxxv. to denote the *songs* of birds (certainly not of the *plaintive* kind).

Et li aufell s'en van enamoran

L'uns per l'autre, et fan vantas (or *cantas*) et *lais*.

For my own part I am inclined to believe, that *Liod*, Island. *Lied*, Teuton. *Leoth*, Saxon, and *Lai*, French, are all to be deduced from the same Gothic original.

But beside this general sense, the name of *Lay* was particularly given to the *French translations* of certain Poems, originally composed in Armorican Bretagne, and

and the names of persons and places, as well as the scene and circumstances of the story, make

and in the Armorican language. I say *the French translations*, because *Lay*, not being (as I can find) an Armorican word, could hardly have been the name, by which a species of Poetry, not imported from France, was distinguished by the first composers in Bretagne.

The chief (perhaps the only) collection of these *Lais* that is now extant, was translated into French octosyllable verse by a Poetess, who calls herself *Marie*; the same (without doubt) who made the translation of *Ezope*, quoted by Pasquier [*Rech.* l. viii. ch. i.] and Fauchet [L. ii. n. 84.], and placed by them in the reign of St. Louis, about the middle of the XIII Century. Both her works have been preserved together in Ms. *Harl.* 978. in a fair hand, which I see no reason to judge more recent than the latter end of that Century.

The *Lais* (with which only we are at present concerned) were addressed by her to some king. Fol. 139.

En le honur de vous, *noble reis*,

Ki tant estes pruz e curteis,

A ki tute joie se encline,

E en ki quoer tuz biens racine,

M'entremis des *lais* assembler,

Par rime faire e reconter.—

A few lines after, she names herself.

Oez, Seignurs, ke dit *Marie* —

The titles of the Poems in this collection, to the number of twelve, are recited in the Harleian Catalogue.

this account extremely probable. The Lay itself is either lost, or buried (perhaps for ever)

They are, in general, the names of the principal persons in the several Stories, and are most of them evidently Armorican; and I think no one can read the Stories themselves without being persuaded, that they were either really translated from the Armorican language, or at least composed by one who was well acquainted with that language and country.

Though these Poems of Marie have of late been so little known as to have entirely escaped the researches of Fauchet and other French Antiquaries, they were formerly in high estimation. *Denis Piramus*, a very tolerable versifier of the *Legend of St. Edmund the King* [Ms. Cotton. Dom. A. xi.], allows that *Dame Marie* (as he calls her) had great merit in the composition of her LAYS, *though they are not all true*;—

E si en est ele mult loee,

E la ryme par tut amee,

A translation of her *Lays* (as it should seem) into one of the Northern languages was among the books given by Gabriel de la Gardie to the University of Upsal, under the title of *Variae Britannorum Fabulae*. [See the description of the book by Stephanus, in Cat. Libb. Septent. at the end of Hickes, Gr. A. S. edit. 1689, 4^{to}. p. 180.] That Chaucer had read them I think extremely probable, not only from a passage in his *Dreme* [ver. 1820—1926.], which seems to have been copied from the *Lay of Elidus*, but also from the manner in which he makes the Frankelin speak of the Bre-

in

in one of those sepulchres of Miss. which, by courtesy, are called Libraries; but there are two

tons and their compositions. See the note on ver. 11021.

However, in Chaucer's time, there were other *British Lays* extant beside this collection by Marie. *Emarè* has been mentioned before, § xv. An old English *Ballad of Sir Gowther* [Ms. Reg. 17 B. xliii.] is said by the writer to have been taken out of one of the *Lays of Britanye*: in another place he says—the first *Lay of Britanye*. The original of the *Frankelins Tale* was probably a third. There were also *Lays*, which did not pretend to be *British*, as *Le Lay d'Aristote*, *Li Lais de l'Oiselet*, [Fabliaux, tom. i.]. *Le Lai du Corn* by Robert Bikez [Ms. Bod. 1687.] is said by him to have been invented by *Garaduc*, who accomplished the adventure. In the Ballad, entitled “THE BOY AND THE MANTLE,” [Anc. Poet. v. iii. p. 1.] which I suspect to have been made up out of *this Lay* and *Le Court Mantel*, the successful knight is called *Cradock*. Robert Bikez says further, that the Horn was still to be seen at Cirencester.

Q'fust a *Cirincetre*
A une haute feste,
La pureit il veer
Icest corn tout pur veir.
Ceo dist Robert Bikez.—

In none of these Lays do we find the qualities attributed to that sort of composition by M. de la Ravaliere. Ac-

imitations of it extant by Boecace, the first in the Vth Book of his *Philocopo*, and the second in the *Decameron*, D. x. N. 5. They agree in every respect with each other, except that the scene and the names are different, and in the latter the narration is less prolix and the style less flowery than in the former, which was a juvenile work (25). The only material point,

cording to these examples we should rather define the Lay to be a species of *serious* narrative poetry, of a *moderate length*, in a simple style and *light metre*. *Serious* is here opposed (not to *pleasant*, but) to *ludicrous*, in order to distinguish the Lay from the *Conte* or *Fabliau*; as on the other hand its *moderate length* distinguishes it from the *Geste*, or common *Roman*. All the Lays that I have seen are in *light metre*, not exceeding eight syllables. See before, Essay, &c. n. 60.

(25) I saw once an Edition of the *Philocopo*, printed at Venice, 1503, fol. with a letter at the end of it, in which the Publisher Hieronymo Squarzacicho says (if I do not misremember), "that this work was written by Boecace at twenty years of age (about 1333), while he was at Naples in the house of John Barrile." [*Johannes Barrillus* is called by Boecace [*Geneal. Deor.* l. xiv. c. 19.] *magni spiritus homo*. He was sent by King Robert to attend Petrarch to his coronation at Rome, and is introduced by the latter in his second Eclogue, under the name of *Idæus*; ab Idâ, monte Crētenfi,
in

in which Boccace seems to have departed from his original, is this: instead of "*the removal of the rockes*" the Lady desires "*a garden, full of the flowers and fruits of May, in the month of January;*" and some such alteration was certainly necessary, when the scene came to be removed from Bretagne to Spain and Italy, as it is in Boccace's novels (26). I should guess that

unde et ipse oriundus fuit. *Intentiones Eclogarum Franc. Petrarchæ*, Ms. Bod. 558.] Not knowing at present where to find that Edition, I am obliged to rely upon my memory only for this story, which I think highly probable, though it is not mentioned (as I recollect) by any of the other Biographers of Boccace. A good life of Boccace is still much wanted.

The adventures of *Florio* and *Biancofiore* (which make the principal subject of the *Philocopo*) were famous long before Boccace, as he himself informs us, l. i. p. 6. Ed. 1723. *Floris* and *Blancaflor* are mentioned as illustrious lovers by *Matfres Eymengau de Bezers*, a Languedocian Poet, in his *Breviari d'amor* dated in the year 1288, Ms. Reg. 19 C. i. fol. 199. It is probable however that the Story was enlarged by Boccace, and particularly I should suppose that the *Love-questions* in l. v. (the fourth of which questions contains the Novel referred to in the text) were added by him.

(26) The *Conte Boiardo* (the precursor and model of Ariosto) in his *Orlando innamorato*, l. i. ca. 12. has inserted a Tale upon the plan of Boccace's two novels,
Chaucer

Chaucer has preserved pretty faithfully the principal incidents of the *British tale*, though he has probably thrown in some smaller circumstances to embellish his narration. The long list of virtuous women in Dorigene's Soliloquy is plainly copied from HIERONYMUS *contra Jovinianum*.

§ XXVII. Thus far I flatter myself I have been not unsuccessful in restoring the true order, and connexion with each other, of the *Clerkes*, the *Marchantes*, the *Squieres* and the *Frankelaines* Tales, but with regard to the next step, which I have taken, I must own myself more dubious. In all the editions the Tales of *the Nonne* and *the Chanones Yeman* precede *the Doctoures*, but the best Mss. agree in removing those Tales to the end of *the Nonnes Preestes*, and I have not scrupled to adopt this arrangement, which, I think, is indisputably established by the following consideration. When *the Monk* is called upon for his Tale the Pilgrims were near Rochester [ver. 13932.], but when *the Chanon* overtakes them they were advanced to Bough-

but with considerable alterations, which have carried the Story, I apprehend, still further from its *British* original.

ton under Blee [ver. 16024.], twenty miles beyond Rochester, so that the Tale of *the Chanones Yeman*, and that of *the Nonne* to which it is annexed, cannot with any propriety be admitted till after *the Monkes Tale*, and consequently not till after *the Nonnes Preestes*, which is inseparably linked to that of *the Monk*.

§ XXVIII. These two Tales therefore of *the Nonne* and *the Chanones Yeman* being removed out of the way, *the Doctoures* comes clearly next to *the Frankeleines*; but how they are to be connected together, and whether at all, is a matter of doubt. What I have printed by way of *Prologue* to the *Doctoures Tale* I found in one of the best Mss. but only in one: in the others it has no Prologue. The first line applies so naturally and smartly to *the Frankeleines* conclusion, that I am strongly inclined to believe it from the hand of Chaucer, but I cannot say so much for the five following. I would therefore only wish these lines to be received for the present (according to the Law-phrafe) *de bene esse*, till they shall either be more authentically established, or superseded by the discovery of the genuine Prologue.

§ XXIX. IN THE DOCTOURES TALE, beside Livy (who is quoted), Chaucer may possibly

fibly have followed Gower in some particulars, who has also related the Story of Virginia, *Conf. Amant.* B. vii. but he has not been a servile copyist of either of them.

§ XXX. *The Pardoneres Tale* has a *Prologue* which connects it with *the Doctoures*. There is also a pretty long preamble, which may either make part of the *Prologue*, or of the *Tale*. The *Mss.* differ in this point. I have chosen to throw it into the *Tale*, and to confine the *Prologue* to what I suppose to be its proper use, the introduction of the new Speaker. When he is once in complete possession of his office of entertaining the company, his *Prefaces* or *Digressions* should all, I think, be equally considered as parts of his *Tale*.

The mere outline of THE PARDONERES TALE is to be found in the *Cento Nouvelle Antiche*. Nov. lxxxii.

§ XXXI. The *Tale* of *the Shipman* in the best *Mss.* has no *Prologue*. What has been printed as such in the common Editions is evidently spurious. To supply this defect I have ventured, upon the authority of one *Mss.* (and, I confess, not one of the best) to prefix to this *Tale* the *Prologue*, which has usually been pre-
fixed

fixed to the Tale of *the Squier*. As this Prologue was undoubtedly composed by Chaucer, it must have had a place somewhere in this Edition, and if I cannot prove that it was really intended by him for this place, I think the Reader will allow that it fills the vacancy extremely well. *The Pardoner's tale* may very properly be called "*a thrifty tale*," and he himself "*a lerned man*" [ver. 12905—8.]; and all the latter part, though highly improper in the mouth of the "*curteis Squier*," is perfectly suited to the character of *the Shipman*.

This tale is generally supposed to be taken from the *Decameron*. D. viii. N. 1. but I should rather believe that Chaucer was obliged to some old French *Fableour*, from whom Boccace had also borrowed the ground-work of his Novel, as in the case of *the Reves Tale*. Upon either supposition, a great part of the incidents must probably have been of his own invention.

§ XXXII. The transition from the Tale of *the Shipman* to that of *the Prioress* is happily managed. I have not been able to discover from what Legende of the Miracles of our Lady THE PRIORESSES TALE is taken. From the scene being laid in Asia, it should seem, that
this

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this was one of the oldest of the many stories, which have been propagated, at different times, to excite or justify several merciless persecutions of the Jews, upon the charge of murdering Christian children (27). The story of *Hugh of Lincoln*, which is mentioned in the last Stanza, is placed by Matthew Paris under the year 1255.

(27) In the first four months of the *Acta Sanctorum* by Bollandus, I find the following names of Children canonized, as having been murdered by Jews: xxv Mart. *Willielmus Norwicensis*. 1144. *Richardus, Parisiis*. 1179. xvii Apr. *Rudolphus, Bernæ*. 1287. *Wernerus, Wesaliæ*. an. eod. *Albertus, Poloniae*. 1598. I suppose the remaining eight months would furnish at least as many more. See a Scottish Ballad [Rel. of Anc. Poet. v. i. p. 32.], upon one of these supposed murders. The Editor has very ingeniously conjectured that "Mirryland" in ver. 1. is a corruption of "Milan." Perhaps the real occasion of the Ballad may have been what is said to have happened at *Trent*, in 1475, to a boy called *Simon*. The Cardinal Hadrian, about fifty years after, mentioning the rocks of Trent, adds, "quo Judæi ob *Simonis* cædem ne aspirare quidem audent. *Præf. ad librum de Serm. Lat.* The change of the name in the Song, from *Simon* to *Hugh*, is natural enough in *this* country, where similar stories of *Hugh of Norwich* and *Hugh of Lincoln* had been long current.

§ XXXIII. Next

§ XXXIII. Next to *the Prioress* CHAUCER himself is called upon for his Tale. In the *Prologue* he has dropped a few touches descriptive of his own person and manner, by which we learn, that he was used to look much upon the ground; was of a corpulent habit; and reserved in his behaviour. His RIME OF SIRE THOPAS was clearly intended to ridicule the “palpable-gross” fictions of the common Rimers of that age, and still more, perhaps, the meanness of their language and versification. It is full of phrases taken from *Ifumbras*, *Li beaus desconus*, and other Romances in the same style, which are still extant. A few of his imitations of them will be pointed out in the Notes.

§ XXXIV. For the more complete reprobation of this species of Riming, even *the Host*, who is not to be suspected of too refined a taste, is made to cry out against it, and to cut short Sire Thopas in the midst of his adventures. CHAUCER has nothing to say for his *Rime*, but that “*it is the beste he can*” [ver. 13856.], and readily consents to tell another Tale; but having just laughed so freely at the bad poetry of his time, he might think it, perhaps, too invidious to exhibit a specimen of better in his own person,

son, and therefore his other Tale is in prose, a mere translation from "*Le Livre de Melibee et de dame Prudence*," of which several copies are still preserved in Ms. (28). It is in truth, as he calls it, [ver. 13868.] "*a moral tale vertuous*," and was probably much esteemed in its time, but, in this age of levity, I doubt some Readers will be apt to regret, that he did not rather give us the remainder of *Sire Thopas*.

§ XXXV. THE PROLOGUE of THE MONKES Tale connects it with *Melibee*. The *Tale* itself is certainly formed upon the plan of *Boccace's* great work *de casibus virorum illustrium*, but Chaucer has taken the several Stories, of which it is composed, from different authors, who will be particularized in the Notes.

§ XXXVI. After a reasonable number of melancholy ditties, or Tragedies, as the Monk calls them, he is interrupted by the Knight, and the Host addresses himself to *the Nonnes Preeft*, to tell them "*swiche thing as may their hertes glade*."

(28) Two copies of this work are in the Museum, Mss. Reg. 19 C. vii. and 19 C. xi. in French prose. Du Fresnoy, *Bibliot. des Romans*, v. ii. p. 248. mentions two copies of the same work *en vers, dans la Bibliothèque Seguiér*.

THE

THE TALE OF THE NONNES PREEST is cited by Dryden, together with that of *the Wife of Bath*, as of Chaucer's own invention. But that great Poet was not very conversant with the authors of which Chaucer's library seems to have been composed. *The Wife of Bathes Tale* has been shewn above to be taken from Gower, and the Fable of the Cock and the Fox, which makes the ground of *the Nonnes Preestes Tale*, is clearly borrowed from a collection of Æsopæan and other Fables, by *Marie* a French Poetess, whose collection of *Lais* has been mentioned before in n. 24. As her Fable is short and well told, and has never been printed, I shall insert it here at length (29), and the more willingly,

(29) From Ms. Harl. 978. f. 76.

D un cok recunte, ki estot
 Sur un femer, e si chantot.
 Par de lez li vient un gupilz,
 Si l'apelâ par muz beaus diz.
 Sire, fet il, muz te vei bel;
 Unc ne vi si gent oïfel.
 Clere voiz as sur tute rien,
 Fors tun pere, qe jo vi bien;
 Unc oïfel meuz ne chanta;
 Mes il le fist meuz, kar il cluna.
 Si puis jeo fere, dist li cocs.

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because

because it furnishes a convincing proof, how

Les eles bat, les oilz ad clos,
 Chanter quida plus clerement.
 Li gupil faut, e fil prent;
 Vers la forest od lui s'en va.
 Par mi un champ, u il passa,
 Curent apres tut li pastur;
 Li chiens le huent tut entur.
 Veit le gupil, ki le cok tient,
 Mar le guaina fi. par eus vient.
 Va, fet li cocs, fi lur escrie,
 Qe sui tuens, ne me larras mie.
 Li gupil volt parler en haut,
 E li cocs de sa buche faut.
 Sur un haut fust s'est muntez.
 Quant li gupilz s'est reguardez,
 Mut par se tient enfantillé,
 Que li cocs l'ad fi enginné.
 De mal talent e de droit ire
 La buche comence a maudire,
 Ke parole quant devereit taire.
 Li cocs respunt, fi dei jeo faire,
 Maudire l'oïl, ki volt cluiner,
 Quant il deit garder e guaiter,
 Que mal ne vient a lur Seignur.
 Ceo sunt li fol tut li plusur,
 Parolent quant deivent taïser,
 Teïsent quant il deivent parler.

The resemblance of Chaucer's Tale to this fable is obvious; and it is the more probable that he really

able

able Chaucer was to work up an excellent Tale out of very small materials.

§ XXXVII. The sixteen lines, which are printed at the end of the *Nonnes Preestes Tale*, might be copied from Marie, because no such Fable is to be found either in the Greek Æsop, or in any of the Latin compilations (that I have seen) which went about in the dark ages under the name of Æsop. Whether it was invented by Marie, or whether she translated it, with the rest of her fables, from the Anglo-Saxon version of Æsop by King Alfred, (as she says herself,) I cannot pretend to determine. Though no Anglo-Saxon version of Æsop be now (as I can find) extant, there may have been one formerly, which may have passed (like many other translations into that language) under the name of Alfred; and it may be urged in support of the probability of Marie's positive assertion, that she appears, from passages in her *Lais*, to have had some knowledge of English. I must observe that the name of the King, whose English Version she professes to follow, is differently stated in different Mss. In the best Ms. *Harl.* 978. it is plainly *Li reis Alured*. In a later Ms. *Vesp. B.* xiv. it is *Li reis Henris*. Pasquier [*Recherches*, l. viii. c. i.] calls him *Li roy Auvert*, and Du Chesne (as quoted by Menage, v. ROMAN) *Li rois Mires*; but all the copies agree in making Marie declare, that she translated her work "*de l'Anglois en Roman*." A Latin Æsop, Ms. *Reg.* 15 A. vii. has the same story of an English version by order of a *Rex Angliæ Affrus*.

perhaps more properly be considered as the beginning of the Prologue to the succeeding Tale, if it were certain what Tale was intended to succeed. In both Dr. Askew's Mss. the last of these lines is read thus,—

Seide unto *the Nunne* as ye shul heer.—
and there are six more lines to introduce her Tale; but, as these six lines are manifestly forged for the purpose, I have chosen rather to adhere to the other Mss. which acknowledge themselves defective in this part, and give us *the Nonnes Tale*, as I have done, without any introduction. It is very probable, I think, that Chaucer himself had not determined, whether he should connect *the Nonnes Tale* with that of *the Nonnes Preef*, or whether he should interpose a Tale or two, or perhaps more, between them.

THE TALE OF THE NONNE is almost literally translated from the life of St. Cecilia in the *Legenda aurea* of *Jacobus Januensis*. It is mentioned by Chaucer, as a separate work, in his *Legende of good women* [ver. 426.] under the title of “the life of Seint Cecile,” and it still retains evident marks that it was not originally composed in the form of a Tale to be *spoken* by
the

the Nonne (30). However there can be no doubt that Chaucer meant to incorporate it into this collection of Canterbury Tales, as the *Prologue of the Chanones Yeman* expressly refers to it.

§ XXXVIII. The introduction of *the Chanones Yeman* to tell a Tale, at a time when so many of the original characters remain to be called upon, appears a little extraordinary. It should seem, that some sudden resentment had determined Chaucer to interrupt the regular course of his work, in order to insert a Satire against the Alchemists. That their pretended science was much cultivated about this time (31), and pro-

(30) The whole Introduction is in the style of a person *writing*, and not of one *speaking*. If we compare it with the Introduction to the *Prioresse's Tale* the difference will be very striking. See particularly ver. 15546.

Yet pray I you, that *reden* that I *write* — and in ver. 15530. the Relater, or rather Writer, of the Tale, in all the Mss. (except one of middling authority) is called “unworthy *Son* of Eve.” Such little inaccuracies are strong proofs of an unfinished work. See before, p. 121.

(31) The first considerable Coinage of Gold in this country was begun by Edward III, in the year 1343, and according to Camden [in his *Remains*, Art. *Money*] “the Alchemists did affirm (as an unwritten verity)

duced its usual evils, may fairly be inferred from the Act, which was passed soon after, 5 H. IV.

that the Rosenobles, which were coined soon after, were made by projection or multiplication Alchemical of Raymond Lully in the Tower of London." In proof of this, "besides the tradition of the Rabbies in that faculty," they alledged "the Inscription; *Jesus autem transiens per medium eorum ibat*;" which they profoundly expounded, *as Jesus passed invisable and in most secret manner by the middest of Pharisees, so that gold was made by invisable and secret art amidst the ignorant.* But others say, that Text was the only amulet used in that credulous warfaring age to escape dangers in battles." Thus Camden. I rather believe it was an Amulet, or Charm, principally used against Thieves; upon the authority of the following passage of Sir John Mandevile, c. x. p. 137. "And an half myle fro Nazareth is the Lepe of oure Lord: for the Jewes ladden him upon an highe roche for to make him lepe down and have slayn him: but Jesu passed amonges hem, and lepte upon another roche; and yit ben the steppes of his feet sene in the roche where he allyghte. And therefore seyn sum men whan thei dreden hem of Thefes, on ony weye, or of Enemyes; *Jesus autem transiens per medium illorum ibat*: that is to seyne; *Jesus forsothe passynge be the myddes of hem he wente*: in tokene and mynde, that oure Lord passed thorghe out the Jewes crueltee, and scaped safely fro hem; *so surely morwe men passen the perile of Thefes.*" See also Catal. Mss. Harl. n. 2966. It must be owned, that a Spell against

c. iv. to make it Felonie *to multiplie gold or silver, or to use the art of multiplication.*

§ XXXIX. In the PROLOGUE TO THE MANCIPLES TALE, the Pilgrims are supposed to be arrived at a little town called "Bob up and down, Under the blee, in Canterbury way." I cannot find a town of that name in any Map, but it must have lain between Boughton (the

Thieves was the most serviceable, if not the most elegant, Inscription that could be put upon Gold Coin.

Ashmole, in his *Theatrum Chemicum*, p. 443. has repeated this ridiculous story concerning Lully with additional circumstances, as if he really believed it; though Lully by the best accounts had been dead above twenty years before Edward III began to coin Gold.

The same Author (*Mercuriophilus Anglicus*, as he styles himself) has inserted among his *Hermetique Mysteries* [p. 213.] an old English Poem, under the title of *Hermes Bird*, which (he says in his Notes, p. 467.) was thought to have been written originally by *Raymund Lully*, or at least made English by Cremer [Abbot of Westminster and Scholar to Lully, p. 465.]. The truth is, that the Poem is one of *Lydgates*, and had been printed by Caxton under its true title, *The Chorle and the Bird*; and the fable, on which it is built, is related by *Petrus Alphonsus* [*de Clericali Disciplinâ*. Ms. Reg. 10 B. xii.] who lived above two hundred years before Lully.

place last mentioned) and Canterbury. The Fable of the Crow, which is the subject of THE MANCIPLES TALE, has been related by so many authors, from Ovid down to Gower, that it is impossible to say whom Chaucer principally followed. His skill in new dressing an old story was never, perhaps, more successfully exerted.

§ XL. After the *Tale of the Manciple* the common Editions, since 1542 (32), place what is

(32) In the Edition of 1542, when *the Plowman's Tale* was first printed, it was placed *after* the *Person's Tale*. The Editor, whoever he was, had not assurance enough (it should seem) to thrust it into the body of the work. In the subsequent Editions however, as it had probably been well received by the publick, upon account of its violent invectives against the Church of Rome, it was advanced to a more honourable station, next to the *Manciples Tale* and *before* the *Person's*. The only account which we have of any Ms. of this *Tale* is from Mr. Speght, who says [Note prefixed to *Plowman's Tale*], that he had "seene it in written hand in John Stowes Librarie in a booke of such antiquitie, as seemed to have been written neare to Chaucers time." He does not say that it was *among the Canterbury Tales*, or that it had *Chaucer's name* to it. We can therefore only judge of it by the internal evidence, and upon that I have no scruple to declare my own opinion, that it has not the least resemblance to
called

called *the Plowmans Tale*; but, as I cannot understand that there is the least ground of evi-

Chaucer's manner, either of writing or thinking, in his other works. Though he and Boccace have laughed at some of the abuses of religion and the disorders of Ecclesiastical persons, it is quite incredible that either of them, or even Wicliff himself, would have railed at the whole government of the Church, in the style of this *Plowman's Tale*. If they had been disposed to such an attempt, their times would not have born it; but it is probable, that Chaucer (though he has been pressed into the service of Protestantism by some zealous writers) was as good a Catholick as men of his understanding and rank in life have generally been. The necessity of auricular Confession, one of the great scandals of Popery, cannot be more strongly inculcated than it is in the following *Tale of the Person*.

I will just observe, that Spenser seems to speak of the Author of *the Plowmans Tale* as a distinct person from Chaucer, though (in compliance, I suppose, with the taste of his age) he puts them both on the same footing. In the epilogue to *the Shepherds Calendar* he says to his book,—

Dare not to match thy pipe with *Tityrus* his stile,

Nor with the Pilgrim that *the Ploughman* plaid awhile.

I know that Mr. Warton [in his excellent *Observations on Spenser*, v. i. p. 125.] supposes this passage to refer to *the Visions of Pierce Ploughman*, but my reason for differing from him is, that the Author of the *Visions*

dence,

dence, either external or internal, for believing it to be a work of Chaucer's, I have not admitted it into this Edition.

§ XLI. THE PERSONES PROLOGUE therefore is here placed next to *the Manciples Tale*, agreeably to all the Mss. which are known, and to every Edition before 1542. In this Prologue, which introduces the last Tale upon the journey to Canterbury, Chaucer has again pointed out to us the time of the day; but the hour by the clock is very differently represented in the Mss. In some it is *ten*, in others *two*: in most of the best Mss. *four*, and in one *five*. According to the phenomena here mentioned, the Sun being 29° high, and the length of the Shadow to the projecting body as 11 to 6, it was *between four and five*. As by this reckoning there were at least three hours left to sunset, one does not well see with what propriety the Host admonishes the Person to *haste him*, because "*the Senne wol adoun*," and to be "*fructuous in litel space*;" and indeed *the*

never, as I remember, speaks of *himself* in the character of a *Ploughman*.

Of *the Pilgrimes Tale*, which has also, with as little foundation, been attributed to Chaucer [Speght's *Life of Ch.*] I shall speak in another place,

Person

Person (knowing probably how much time he had good) seems to have paid not the least regard to his admonition; for his Tale (if it may be so called) is twice as long as any of the others. It is entitled in some Mss. "*Tractatus de Poenitentia*, pro Fabulâ, ut dicitur, Rectoris," and I much suspect that it is a translation of some such treatise. I can not recommend it as a very entertaining or edifying performance at this day; but the Reader will be pleased to remember, in excuse both of Chaucer and his Editor, that, considering the Canterbury Tales as a great picture of life and manners, the piece would not have been complete, if it had not included the Religion of the time.

§ XLII. What is commonly called *the Retraction* at the end of the *Person's* Tale, in several Mss. makes part of that Tale; and certainly the appellation of "*litel tretise*" suits better with a single tale, than with such a voluminous work as the whole body of Canterbury Tales. But then on the other hand the recital, which is made in one part of it of several compositions of Chaucer, could properly be made by nobody but himself. I have printed it, as I found it in Ms. Ask. i. with a few corrections

corrections from other Mss. and in the Notes I shall give the best account that I can of it.

Having thus gone through the several parts of the Canterbury Tales, which are printed in this Edition, it may not be improper, in the conclusion of this Discourse, to state shortly the parts which are wanting to complete the journey to Canterbury: Of the rest of Chaucer's intended Plan (as has been said before) we have nothing. Supposing therefore the number of the Pilgrims to have been *twenty-nine* [see before, § VI.], and allowing the Tale of *the Chanones Yeman* to stand in the place of that which we had a right to expect from *the Knightes Yeman*, the Tales wanting will be only those of the *five* City-Mechanics and the Ploughman. It is not likely that the Tales told by such characters would have been among the most valuable of the set, but they might, and probably would, have served to link together those which at present are unconnected; and for that reason it is much to be regretted, that they either have been lost, or (as I rather (33) believe) were never finished by the Author.

(33) When we recollect, that Chaucer's papers must

must in all probability have fallen into the hands of his Son Thomas, who, at the time of his father's death, was of such age and discretion as to be made Speaker of the House of Commons in the very next year, we can hardly doubt that all proper care was taken of them; and if the Tales in question had ever been inserted among the others, it is scarce conceivable that they should all have slipped out of all the Copies of this work, of which we have any knowledge or information. Nor is there any sufficient ground for imagining that so many Tales could have been suppressed by design; though such a supposition may perhaps be admitted to account for the loss of some smaller passages. See above, n. 8.

NOTES ON THE CANTERBURY TALES.

FOR a Grammatical and Metrical Analysis of the first eighteen lines, see the Essay &c. p. 106—111.

Ver. 8. Hath in the Ram] Rather, *the Bolle*. See the reasons in the Introductory Discourse, p. 122.

Ver. 13. And Palmeres] The different sorts of Pilgrims are thus distinguished by Dante, *Vita nuova*, p. 80. *Chiamansi Palmieri, inquanto vanno oltra mare, laonde molte volte recano la palma*;—Peregrini, *inquanto vanno alla casa di Galizia*;—Romei, *inquanto vanno a Roma*. But he speaks as an Italian. Chaucer seems to consider all Pilgrims to foreign parts as Palmers.

Ver. 20. the Tabard] See Mr. Speght's note, as cited in the Discourse &c. n. 6.

Ver. 29. Wel—esed] *Bien aisés*. The later French usage of *aïse* Sing. and *aîsés* Plur. unaccented, seems to be a corruption.

Ver. 33. And made forward] More properly, *for-word*. See below, ver. 831, 50, 54. from the Sax. *Fore-word*, promise. *Made* (contracted from *maked*) is a Dissyllable. See ver. 4361.

Ver. 43. A Knight] The course of adventures of our Knight may be illustrated by those of a real Knight of Chaucer's age, who (for any thing that appears to the contrary) might have been upon this very pilgrimage. His Epitaph is in *Leland's Itin.* v. iii. p. cxi. *Icy gist le noble et vaillant Chivaler Matheu de Gourney &c.—qui en sa vie fu a la bataille de Benamaryn, et ala apres a la siege d'Algezire sur les Sarazines et aussi a les batailles*

batailles de L'Escluse, de Cressy, de Deyngenesse, de Peyteres, de Nazare, d'Ozrey et a plusieurs autres batailles et assés en les quex il gaigna noblement graunt los et honour—. He died in 1406, at the age of 96. Why Chaucer should have chosen to bring his Knight from *Alexandria* and *Lettowe* rather than from *Cressy* and *Poitiers*, is a problem difficult to resolve, except by supposing, that the slightest services against Infidels were in those days more honourable than the most splendid victories over Christians.

Ver. 48. *ferre*] i. e. *ferer*, the Comparative of *fer*, *far*. So Chaucer uses *derre*, for *derer*, the Compar. of *dere*, dear, ver. 1450. "Ther n'as no man that Theseus hath *derre*." *Ferrer* is used at length by Peter of Langtoft; and *Ferrest*, the Superl. below, ver. 496.

Ver. 51. At *Alifandre*] *Alexandria* in Egypt was won (and immediately after abandoned) in 1365, by Pierre de Lusignan, King of Cyprus. The same Prince, soon after his accession to the throne in 1352, had taken *Satalie*, the antient Attalia; and in another expedition about 1367 he made himself master of the town of *Layas* in Armenia. Compare 11 *Memoire sur les ouvrages de Guillaume de Machaut*. Acad. des Ins. t. xx. p. 426, 432. and *Memoire sur la vie de Philippe de Maizières*, t. xvii. p. 493. See also Froissart, v. iii. p. 21. Walsingham mentions the taking of Alexandria [p. 180.], and adds; *Interfuerunt autem huic captioni cum rege Cypriæ plures Anglici et Aquitanici, referentes tam in Angliam quam in Aquitaniam pannos aureos et holosericos, splendoresque gemmarum exoticos, in testimonium tantæ victoriæ.*

Ver.

Ver. 52. he had the bord begonne—in *Pruse*] *He had been placed at the head of the table*; the usual compliment to extraordinary merit; as the Commentators very properly explain it. When our military men wanted employment, it was usual for them to go and serve in *Pruse*, or Prussia, with the Knights of the Teutonic order, who were in a state of constant warfare with their heathen neighbours in *Lettow* (Lithuania) *Ruse* (Russia), and elsewhere. A pagan *King of Lettow* is mentioned by Walsingham, p. 180. 343.

Ver. 53. reysed] This is properly a German word. Kilian. in v. Reysen, iter facere—et Ger. Militare, facere stipendium. The Editions (except M.) and several Mss. have changed it into *ridden*; which indeed seems to have been used by Chaucer in the same sense, ver. 48.

Ver. 56. In Gernade] The city of Algezir was taken from the Moorish King of *Granada* in 1344. Mariana [L. xvi. c. xi.] among other persons of distinction who came to assist at the siege in 1343, names particularly, “*de Inglaterra, con licentia del Rey Eduardo, los Condes de Arbid, y de Soluzber*;” which I suppose we may safely interpret to mean *the Earls of Derby and Salisbury*. Knighton says, that the Earl of *Derby* was there. *X Script.* 2583.

Ver. 57. in Belmarie] I cannot find any country of this name in any authentic Geographical writer. Froissart [V. iv. c. xxiii.] reckons it among the kingdoms of Africa; *Thunes, Borgie, Maroch, Bellemarine, Tremessen*; and Chaucer [ver. 1772.] speaks of it as producing Lions. The battle of *Benamarin*, mentioned

tioned in Sir M. Gourney's epitaph, is said by a late author of *Viage de Espaina*, p. 73. n. 1. to have been so called *por haber quedado vencido en ella Albo-bacen, Rey de Marruccos, del linage de Aben Marin*. Perhaps therefore the dominions of that family in Africa might be called abusively *Benamarin*, and by a further corruption *Belmarie*.

Ver. 59. the Grete See] This is generally understood to mean the *Pontus Euxinus*; but I doubt whether the name of *Mare maggiore* was given to that Sea by any other nation beside the Italians. Sir John Mandevile, p. 89. calls that part of the Mediterranean which washes the coast of Palestine, *the grete See*; an appellation, which it might possibly have acquired there, to distinguish it from the two inland Seas (as they were improperly styled) the Sea of *Tiberias* and the *Dead Sea*.

In Ms. T. it is *the Grekish See*; a reading, to which I should have had no objection, if I had found it confirmed by any better Ms. In the middle ages, the Mediterranean Sea, from Sicily to Cyprus, was sometimes called *Mare Græcum*. Hoveden, p. 709. So Bracton speaks of Essoigns, *de ultra et de citra Mare Græcorum*. L. v. Tr. 2. c. 3. *The See of Grece* is used in the same sense by Chaucer himself, ver. 4884.— And in *Isumbras*, fol. 130. b. Tyl he come to *the Grekes See*.

Ver. 60. noble armee] I have printed this as the most intelligible reading, though I am not quite satisfied with it. The Mss. have *arme*, *aryve*, and *ryver*.

Ver. 65. the lord of Palatie] *Palathia in Anatolia*. Sp. The nature of his Lordship may be explained from Froissart, v. iii. c. 22. He gives an account there of several *Hauts Barons* in those parts, who kept possession of their lands, paying a tribute to the Turk. He names particularly *le Sire de Sathalie*, *le Sire de la Palice*, et *le Sire de Haute-Loge*.

Ver. 84. deliver] *Nimble*. So below, ver. 15422. Deliverly; *Nimbly*. The word is plainly formed from the Fr. *libre*. The Italians use *suelto*, or *sciolto* in the same sense.

Ver. 85. in chevachie] *Chevauchée*. Fr. It most properly means an expedition with a small party of Cavalry; but is often used generally for any military expedition. Hollinshed calls it *a rode*.

Ver. 89. Embrouded] *Embroidered*, from the Fr. *Broder*, originally *Border*.

Ver. 91. floyting] *Playing on the Flute*. So in H. F. iii. 133.

“ And many a *floite* and litlyng horne,
And pipes made of grene corne.”

The first syllable for a time retained the broad sound of its original. See Du Cange. *Flauta*. Kilian. *Fluyte*. In some copies it is changed to *flowting*.

Ver. 97. nightertale.] *Night-time*; from the Sax. *nihtern dæl*; *nocturna portio*. Lydgate uses *nightertyme*. Traged. fol. 141. b. 156. b.

Ver. 100. And carf before his father] The practice of Squiers (of the highest quality) carving at their fathers tables has been fully illustrated by M. de Ste Palaye, Acad. des Infsc. t. xx. p. 604.

Ver.

Ver. 101. A Yeman hadde HE] The late Editions call this character the *Squier's Yeman*, but improperly. The pronoun HE relates to the *Knight*. Chaucer would never have given the Son an attendant, when the Father had none.

Yeman, or *Yeoman*, is an abbreviation of *Yeongeman*, as *Youthe* is of *Yeongthe*. Young men being most usually employed in service, servants have, in many languages, been denominated from the single circumstance of age; as *waiz*, *puer*, *garçon*; boy, *gromé*. As a title of service or office, *Yoman* is used in the Stat. 37 E. III. c. 9 and 11. to denote a servant of the next degree above a *garçon*, or groom; and at this day, in several departments of the Royal Household, the attendants are distributed into three classes of *Serjeants* or *Squiers*, *Yomen*, and *Grooms*. In the Household of the Mayor of London, some officers of the rank of *Yeoman* are still, I believe, called *Young men*. See Chamberlain's State of Gr. Brit.

In the Statute 20 R. II. c. 2. *Yomen* and *Vadletz* are synonymous terms. The Chanon's *Yeman*, who is introduced below, ver. 16030. is a common servant. See also ver. 2730. The title of *Yeoman* was given, in a secondary sense, to people of *middling* rank, not in service. So the Miller, ver. 3947. is careful "To faven his estat of *yemanrie*." The appropriation of the word to signify a *small landholder* is more modern, I apprehend.

Ver. 109. A not-hed] *A head like a nut*; from the hair, probably, being cut short. It has since been called a Round-head, for the same reason.

Ver. 115. A Cristofre] I do not see the meaning of this ornament. By the Stat. 37 E. III. *Women* are forbidden to wear any ornaments of *gold* or *silver*.

Ver. 120. St. Eloy] In Latin, *Sanctus Eligius*. I have no authority but that of Ed. Urr, for printing this Saint's name at length. In all the Mss. which I have seen, it is abbreviated, *St. Ley*, both in this place and in ver. 7146. The metre will be safe, if *othe* be pronounced as a disyllable.

Ver. 124. And French she spake] It has been mentioned before [Essay, &c. n. 55.], that Chaucer thought but meanly of the English-French spoken in his time. It was proper however that the Prioress should speak some sort of French; not only as a woman of fashion (a character which she is represented to affect, ver. 139, 140.), but as a religious person. The instructions from the Abbot of St. Albans to the Nuns of Sopewell, in 1338, were in the French language. See *Auct. Add. M. Paris*, p. 1171.

Ver. 127. At mete] The following circumstances of behaviour at table are copied from *Rom. de la R.* 14178—14199.

Et bien se garde qu'elle ne moeille
 Ses doys au brouet jusqu' ès jointes &c.
 Si sagement port fa bouchée,
 Que sur son pied goutte n'en chée
 De soupe, ne de faulse noire.—
 Et doit si bien sa bouche terdre
 Tant qu'el n'y laisse greffe aherdre
 Au moins en la levre desseure.—

Ver.

Ver. 159. gauded all with grene] *Having the Gawdies green.* Some were of silver gilt. Monast. V. iii. p. 174. *Tria paria preclarium del Corall cum la gaudeys argenti deaurata.* So in Gower, *Conf. Am.* f. 190.

A paire of bedes blacke as fable
She toke and hynged my necke about.
Upon *the gaudees* all without
Was wryte of gold, *pur repoſer.*

Ver. 163. Another Nonne &c.] See Disc. p. 127.

Ver. 165. a fayre for the maiſtrie] We ſhould ſay, *a fair one*; but in Chaucer's time ſuch tautology was not, I ſuppoſe, elegant. So below, ver. 189.

Therefore he was a prickaſour, *a right.*

As to the phraſe *for the maiſtrie*, I take it to be derived from the French *pour la maiſtrie*, which I find, in an old book of Phyſick, applied to ſuch medicines as we uſually call *Sovereign*, excellent above all others. Ms. Bod. 761. *Secreta b. Samp̃ de Clowburnel*, fol. 17. b. *Ciroigne bone pur la maiſtrie a briſer et a meurer apoſtemes &c. Medicine magiſtreſ pur feſtre &c. Medicine pur la maiſtrie pur feſtre &c.* And in another treatiſe in the ſame Ms. *Medulla Chirurgiæ Rolandi*, ſimilar phraſes are uſed in Latin, fol. 77. *Pocio bona pro magiſterio ad vulnera ſananda &c.* fol. 79. *Contra lupum &c. medicamen magiſtrale.* In the ſame ſenſe the Monk is ſaid to be fair, *for the maiſtrie*, above all others. The phraſe is uſed by Robert of Glouceſter, p. 553. An ſtede he gan prikie wel *vor the maiſtrie.* The ſeveral chemical preparations known by the name

of *Magisterium* of Lead, Bismuth &c. I conceive to have originally acquired that name from their being considered at first as *masterly operations*.

Ver. 166. loved venerie] i. e. *Hunting*. If the word in Chaucer's time had born any other sense, he would hardly have put it into the mouth of Emilia in ver. 2310. The monks of that age are represented as fond of Field-sports. See below, ver. 189—192. and P. P. fol. L. a. Knighton says, that an Abbot of Leicester, who died in 1377, *in venatione leporum inter omnes regni dominos famosissimus et nominatissimus habebatur*. X. Scriptor, p. 2631. He adds indeed, that the Abbot was used to assert, what perhaps may have been partly true, *se non delectasse in hujusmodi frivolis venationibus, nisi solum pro obsequiis dominis regni præstandis, et affabilitate eorum captandâ, et gratia in suis negotiis adipsiscendâ*.

Ver 177, a pulled hen] See below, ver. 6694.

"Swiche arrogance n'is not worth an hen."

I do not see much force in the epithet *pulled*. Ca. 1. reads, *pullet*.

Ver. 179. whan he is rekkeles] Ms. C. reads, *Cloisterles*; to which the only objection is, that, if it had been the true reading, there would have been no occasion to explain or paraphrase it in ver. 181. The text alluded to is attributed by Gratian, *Decret.* P. ii. Cau. xvi. Q. 1. c. viii. to a Pope Eugenius.—*Sicut piscis sine aquâ caret vitâ, ita sine monasterio monachus*. In P. P. according to Ms. Cotton. Vesp. B. xvi. (for the passage is omitted in the printed editions) a similar saying is quoted from Gregory.

Gregori

Gregori the grete clerk garte write in bokes
 The rewle of alle religioun riytful and obedient
 Riyt as fishes in a flod whan hem faileth water
 Deien for drowthe whan thei drie liggen
 Riyt so religious roten and sterven
 That out of covent or cloistre coveiten to dwelle.

As the known senses of *rekkeles* (viz. *careless, negligent*) by no means suit with this passage, I am inclined to suspect that Chaucer possibly wrote *regbelles*, i. e. without rule. *Regol* (from *Regula*) was the Saxon word for a *Rule*, and particularly for a *Monastic Rule*. Hence *Regol-lif*; *Regularis seu Monastica vita*: *Regol-lage*; *Regularium lex*: and in the quotation from *Orm*, *Essay*, &c. n. 52. *an reghel-boe* signifies *the book of Rules*, by which the Augustinian Canons were governed.

Ver. 187. As Austen bit] i. e. biddeth. Chaucer frequently abbreviates the third person Sing. of the Present Tense in this manner. See ver. 976. 983. *Rit* for *Rideth*. ver. 4069. 15686. *Fint* for *Findeth*. ver. 4191. *Rist* for *Riseth*. ver. 5038. 5071, 5. *Stant* for *Standeth*. ver. 7239. *Sit* for *Sitteth*. ver. 7998. *Smit* for *Smiteth*.

Ver. 193. his fleves purfiled.] From the Fr. *Pour-filer*, which properly signifies, *to work upon the edge*. *Pur*, ENG. and *Pour* Fr. are generally corruptions of the Latin *Pro*.

It is not clear what species of fur the *Gris* was, only that it was one of the better sorts. See Du Cange in *v. Griseum*. If it was the same with *Vair*

(commonly called *Menever*, i. e. *Menu Vair*), as he supposes, it was probably next in esteem to Ermin. See the Statute 37 E. III. c. 10 and 12. One of Wolsey's ordinances for the reformation of the Augustinian Monks in 1519 is directed against the foppery here described. *In manicis sub nullo modo furruris utantur aut pellibus, nisi prout iis permissum est in Statutis Benedictinis.* Monast. v. ii. p. 567.

Ver. 203. His botes souple] This is part of the description of a smart Abbot, by an anonymous writer of the XIII Century. *Ocreas habebat in crucibus, quasi innatæ essent, sine plicâ porrectas.* *Mf. Bod.* James. n. 6. p. 121.

Ver. 233. farfed] *Stuffed*, from the Fr. *Farcir*.

Ver. 237. Of yeddinges] This word, being not understood, has been changed in some copies into *tidinges*, and *weddinges*. It probably means *a kind of Song*, from the SAX. *Geddian*, or *Giddian*, To sing. See the Saxon Boethius, cap. i. l. ult. where the words *thus furgende cuæth* are rendered in the Poetical Version, p. 152. *gyddode thus*. See more instances in Lye's Sax. Dict. The Saxon *g* passes frequently into *y*.

Ver. 256. *in principio*] This phrase is commonly explained to refer to the Beginning of St. John's Gospel. It may also refer to the Beginning of Genesis. In an old French Romance, *l'histoire des trois Maries*, it seems to signify some passage in the conclusion of the Mass. Acad. des Ins. t. xiii. p. 521.

Moult aise fui quant *audio*

Le Prestre dire *In principio*,

Car la Messe si est finée.

It is not very material in which of these senses it is understood, either here or in ver. 15169.

Ver. 258. His pourchas was, &c.] From the *Rom. de la R.* 12288.

Mieux vault mon pourchas que ma rente.
See R. R. 6838.

Ver. 260. In Love-dayes] A day appointed for the amicable settlement of differences was called a *Love-day*. Bracton, l. v. fol. 369. si ante judicium capiatur *Dies Amoris*.—*Rot. Parl.* 13 H. IV. n. 13. agayn the fourme of a *Love-day* taken bytween the same parties. The Glossary calls them improperly, *Meetings for pleasure and diversion*. They were meetings for business; though it is probable that the business, when finished, was usually followed by a treat given to the Arbitrators, &c. See the Parl. Roll, quoted above. In P. P. fol. xxvii. Sloth, in the character of a Priest, says,

I can holde *Lovedayes*, and here a Reves rekenynge,
And in Cannon or in Decretals I cannot read a lyne.

Ver. 278. The fee were kept] i. e. *guarded*. The old Subsidy of Tonnage and Poundage was given to the King *pur la sauvgarde et custodie del mer.* 12 E. IV. c. 3.

Ver. 292. his overest courtepy] *His uppermost short-cloke* of coarse cloth. See ver. 6964. and P. P. fol. xxxiii. b. l. ult.

And kyt her copes and *courtepies* hem made.
It is a Teutonic word, from Kort, *curtus*, and Pije, *penula coactilis*, ex *willis crassioribus*. Kilian in vv.

Ver.

Ver. 300. Yet hadde he] *Hadde* is here to be pronounced as a Dissyllable, the *h* in *be* being considered as a consonant. So below, ver. 388. See also ver. 9859. 11784. 11805. 12532. 12834. in all which instances (and many others) the *e* feminine is to be pronounced before *h*.

Ver. 304. to scolaie] *to attend school*; from the old French verb, *escoloier*. It is used in the same sense by Lydgate. Traged. fol. 99. So Chaucer uses to *Werreie*, ver. 10324. 14338. and to *Festeie*, ver. 10659. from *Guerroier* and *Festoier*.

Ver. 322. in suspect] *in suspicion*. See ver. 8781. 12197.

Ver. 333. A Frankelein] Fortescue (de L. L. Ang. c. 29] describes a *Franklain* to be a *Pater familias—magnis ditatus possessionibus*. He is classed with (but after) the *Miles* and *Armiger*; and is distinguished from the *Libere tenentes* and *Valeñi*; though, as it should seem, the only real distinction between him and other *Freeholders* consisted in the largeness of his estate. Spelman, in v. *Franklein*, quotes the following passage from Trivet's French Chronicle. [Ms. Bibl. R. S. n. 56.] *Thomas de Brotherton* (filius Edwardi I, Mare-schallus Angliæ) *apres la mort son pere esposa la fille de un Francheleyn apelee Alice*. The Historian did not think it worth his while even to mention the name of the Frankelein.

Ver. 342. Seint Julian] was eminent for providing his votaries with good lodgings and accommodations of all sorts. In the title of his *Legende*, [Ms. Bod.

1596. fol. 4.] he is called "St. Julian, the gode herberjour." It ends thus.

Therefore yet to this day thei that over lond wende,
Thei biddeth Seint Julian anon that gode herborw
he hem fende,

And Seint Julianes Pater noster ofte seggeth also,
For his fader soule and his moderes, that he hem
bring therto.

Of the virtue of St. Julian's Pater-noster see the Decameron. D. ii. N. 2.

Ver. 344. envyned] *Stored with wine.* Cotgrave has preserved the French word *enviné*, in the same sense. This is the reading of Mss. Ask. 1. 2. and others. The common editions read *viendid*.

Ver. 359. An anelace] See the Gloss. to M. Paris in v. *Anelacius*. It was a kind of *knife*, or *dagger*, usually worn at the girdle. In that passage of M. Paris, p. 342. where Petrus de Rivallis is mentioned as *gestans anelacium ad lumbare, quod clericum non decebat*, it may be doubted whether the wearing of an anelace simply, or the wearing of it *at the girdle*, was an indecent thing in a clerk. The five city-mechanics, a few lines below, are described as wearing *knives*, and probably at their girdles (see ver. 370), though the latter circumstance is not clearly expressed. In the picture of Chaucer, which is inserted in some copies of Occleve's book *De regimine principis*, he is represented with a *knife* hanging from a button upon his breast. See Mss. Harl. 4866. Cotton. Otho. A. xviii.

Ver.

Ver. 359. a gipciere] Fr. *Gibeciere*, a purse. The mechanics, ver. 370. have also their *pouches*.

Ver. 357. At Sessions] *At the Sessions of the Peace*. The Justices, by the Stat. 34 E. III. c. 1. were to be, in each county, *un Seigneur et ovesque lui trois ou quatre des meultz vauex du countee, ensemblement ove aseuns sages de la ley*. A wealthy Frankleyn might perhaps be commissioned under this description; but I know not how he could be a Knight of the Shire; as they by 46 E. III. were to be CHIVALERS *et SERJANTZ des meulx vauex du pais*; unless we suppose, either that the rank of *Serjant* (Esquire) was as undefined as it is now, or that his office of Justice made him an Esquire, within the meaning of the act.

Ver. 361. a countour] This word has been changed in Ed. Urr. (upon what authority I know not) to *Coroner*. The Mss. all read *Countour*, or *comptour*. At the same time it is not easy to say what office is meant.† I have a notion, that the Foreman of the inquest in the Hundred court was called a *Countour*; but the Law-Glossaries do not take notice of any such sense of the word, and I cannot at present produce any thing stronger in support of it than the following passage of R. G. p. 538. Speaking of an Hundred-court summoned by the Constable of Gloucester Castle, he says, that—

He hald this hundred mid gret folk and honour,

And Adam of Arderne was is [his] chef *countour*.

Though this may possibly mean that Adam acted as *accountant* or *steward* of the court,

Ver,
† "A *Countour*," says *Whitelock* in his *Memorials*, p. 348, where this passage is cited, "was a *Serjeant*, and a *Varavour* was the next in degree to a baron."

Ver. 362. vavasour] The precise import of this word is often as obscure as its original. See Du Cange in v. In this place it should perhaps be understood to mean the whole class of middling Landholders.

Ver. 372. on the deis] This word occurs so frequently in our old authors, that it may be worth the while to endeavour to give a more satisfactory explanation of it than is to be found in the Glossaries. I apprehend that it originally signified the *wooden floor* [*D'ais*, FR. *De assibus*, LAT.] which was laid at the upper end of the hall, as we still see it in College-halls, &c. That part of the room therefore, which was floored with planks, was called the *Dais* (the rest being either the bare ground or at best paved with stone); and being raised above the level of the other parts it was often called *the high Dais*. In royal halls there were more *Dais* than one, each of them probably raised above the other by one or more steps; and that where the King sat was called *the highest Dais*. At a dinner, which Charles V of France gave to the Emperour Charles IV in 1377, Christine de Pisan says [Hist. de Ch. V. P. iii. c. 33] *cinq dois* [*dais*] avoit en la sale plains de Princes ~~and~~ de Barons, ~~and~~ autres tables par-tout.— et estoient les *deux grans dois* et les dregouers fais de barrieres a l'environ.

As the principal table was always placed upon a *Dais*, it began very soon, by a natural abuse of words, to be called itself a *Dais*, and people were said to sit at the *Dais*, instead of at the table upon the *Dais*. It was so in the time of M. Paris. Vit. Abb. p. 1070.

Priore

ef
et

Priore prandente ad magnam mensam, quam *Deis* vocamus.

Menage, whose authority seems to have led later antiquaries to interpret *Dais*, a *Canopy*, has evidently confounded *Deis* with *Ders*. *Ders* and *Derselet* (from *Dorsum*, as he observes) meant properly the hangings at the back of the company [Du Cange, v. *DORSALE*.], but as the same hangings were often drawn over so as to form a kind of canopy over their heads, the whole was called a *Ders*. Christine, P. iii. c. 41. Sur chascun des trois [the Emperour and the Kings of France and Bohemia] avoit un ciel, distincte l'un de l'autre, de drap d'or à fleurs de lis ; et pardessus ces trois en avoit un grant, qui couvroit tout au long de la table, et tout derriere eux pendoit, et estoit de drap d'or. This last *ciel*, or canopy, "which covered the whole length of the table, and hung down behind the company," was a *Ders*. That it was quite a different thing from a *Deis*, appears from what follows: *A l'autre dois* [dais] *au-plus près* (she says) *seoit—le Dauphin* and others. *Et fus le chief du Dauphin avoit un ciel, et puis un autre pardessus qui toute la table couvroit.* *Dais* here plainly means a table. The Dauphin sat at the second table, and had a canopy over his own head, and another which covered the whole table. In short, one of Menage's own citations, if properly corrected, will fully establish the distinct senses of these two words. *Ceremon. de Godefroy*, p. 335. Le Roy se vint mettre à table sur un haut *Ders* [read *Deis*] fait et préparé en la grande salle du logis Archiepiscopal, sous un grand *Ders*, le fond du quel estoit tout d'or. He has another

other citation from Martene, *de Mon. Rit.* l. i. c. xi. p. 109, in which he himself allows, that *Dafum* (the same as *Dais*) must signify *un estrade*, a raised floor. It appears from the same citation, that the ascent to the *Dafum* was by more steps than one.

See below, ver. 2202. 9585. 10373. and Gower, *Conf. Am.* fol. 155. a. *Sittende upon the bie deis.*

Ver. 381. for the nones] "That is, as I conceive, *for the occasion*. This phrase, which was very frequently, though not always very precisely, used by our old writers, I suppose to have been originally a corruption of corrupt Latin. From *pro-nunc*, I suppose, came *for the nunc*, and so *for the nonce*; just as from *ad-nunc* came *a-non*. The Spanish *entonces* has been formed in the same manner from *in-tunc*."

I have repeated this note from the last Edit. of Shakespeare, Vol. 5. p. 239. as I have not found any reason to alter my opinion with respect to the original of this phrase. I will add here a list of several passages in these tales, in which it is used in the same sense. See ver. 525. 547. 3469. 13948. 15339. See also R. G. p. 285.

And he hadde *vor the nones* tweye fuerdes by hys fyde.

Ver. 382. And poudre marchant] What kind of ingredient this was I cannot tell. Cotgrave mentions a *Pouldre blanche* and a *Pouldre de duc*, which seem both to have been used in Cookery. I must take notice, that the epithet *tart*, in most of the Mss. is annexed to *poudre marchant*, and I rather wish I had left it there, as, for any thing that I know, it may suit that as well as *Galingale*.

Ver.

Ver. 383. London ale] Whether this was a different sort of ale from that of the provinces, or only better made, I know not; but it appears to have been in request above a century after Chaucer. In the account of the feast of Archbishop Warham in 1504, are the following articles. Lel. Collect. App. P. ii. p. 30. De cervisia Londini iiii. dol. — — vi li. De cervisia Cant. vi. dol. prec. dol. xxv s. De cervisia Ang. Bere xx. dol. prec. dol. xxiii s. iv d. So that London ale was higher priced than Kentish by 5 s. a barrel.

Ver. 386. Maken mortrewes] Lord Bacon, in his Nat. Hist. i. 48. speaks of "a *Mortrefis* made with the brawn of capons *stamped* and strained." He joins it with the cullice (*coulis*) of cocks. It seems to have been a rich broth, or soupe, in the preparation of which the flesh was stamped, or beat, in a mortar; from whence it probably derived its name, *une mortreufe*; though I cannot say that I have ever met with the French word.

Ver. 393. All in a gounne of falding] I have added *All*, for the sake of the verse, but perhaps unnecessarily, as some of the Mss. read —

In a gounne of falding *unto* the knee.

The reader has been forewarned [Essay &c. p. 104, 5.] that Chaucer is not always correct in the disposition of his accents.

Ver. 400. Of nice conscience] H. Stephens informs us, that *Nice* was the old French word for *Niais*, one of the synonyms of *Sot*. *Apol. Herod.* l. i.

c. 4. Our author uses it elsewhere in its original sense for *foolish*, ver. 6520.

But say that we ben wise, and nothing *nice*.

Ver. 405. His herberwe, his mone] In ver. 11347. he uses *herberwe* for *the place of the Sun*, which perhaps it may signify here. *Lodemange* seems to be formed (as the Gloss. observes) by adding a French termination to the SAX. *Ladman*, a Guide, or Pilot. It would have been more English to have said *Lodemanship*, as *Seamanship*, *Horsemanship*, &c. From the same property of *leading*, the North-star, in ver. 2061, is called the *Lodesterrè*; and hence also our name of *Loadstone* for the Magnet.

Ver. 418. by his magike naturel] The same practices are alluded to in H. F. iii. 175.

And clerkes eke, which conne well

All this *magyke naturell*,

That craftely do her ententes

To maken in *certayne ascendentis*

Ymages, lo! through which magykè

To maken a man ben hole or seke.

Ver. 433. Okl Hippocras] Whoever is curious to know more of the Physicians mentioned in this Catalogue may consult the Account of Authors, &c. in Ed. Urr.—Fabric. Bibl. Med. Æt.—and the Elench. Medicor. Vet. ap. eund. Bibl. Gr. t. xiii. I shall only observe that the names of *Hippocras*, or *Ypocras*, and *Gallien* were used even by the Latin writers of the middle ages for Hippocrates and Galen. See the inscriptions in the Library at St. Albans, *Monast.* t. i. p. 184.

Magnus eram medicus, *Hypocras* sum nomine dictus.
Alter et egregius vocitatus eram *Galienus*.

See below, ver. 12240.

Ver. 459. moist and newe] *Moist* is here used in a peculiar sense, as derived from *musteus*; for, according to Nonius, 2. 518. *Mustum*, non solum vinum, verum etiam novellum quicquid est, recte dicitur. So in ver. 17009. *moisty ale* is opposed to *old*.

Ver. 464. as nouthe] The use of *nouthe* for *now*, in this place, has so much the appearance of a botch, that it may be proper to observe that the word was in use before Chaucer's time. See R. G. p. 455, 8. In the latter instance it is in the middle of the verse.

Ver. 470. Gat-tothed] Whether we read thus, with the generality of the Mss. or *Cat-tothed*, with Mss. Ask. 1. 2. or *Gap-tothed*, with Ed. Urr. I confess myself equally unable to explain what is meant by this circumstance of description. The Wife uses the phrase when speaking of herself in ver. 6185.

Ver. 528. spiced conscience] This phrase occurs again, ver. 6017. but I do not understand it.

Ver. 350. the ram] This was the usual prize at wrestling-matches. See below, ver. 13671. and Gamelyn. ver. 343. 555. M. Paris mentions a wrestling-match at Westminster in the year 1222, at which a ram was the prize, p. 265.

Ver. 562. a goliardeis] *Un goliardois*, FR. *Goliardus*, or *Goliardenfis*, LAT. This jovial sect seems to have been so called from Goliath, the real or assumed name of a man of wit, toward the end of the XIIth Century, who wrote the *Apocalypsis Goliæ*, and other pieces in burlesque

burlesque Latin Rimes, some of which have been falsely attributed to Walter Map. See Tanner's Bibl. Brit. in v. GOLIAs, and Du Cange in v. GOLIARDUS. There is a poem by one of this sect in Ms. Bod. 3869. James. 32. which is entitled "Dicta cujusdam Goliardi Anglici," and begins thus:

Omnibus in Galliâ, Anglus Goliardus,
Obediens et humilis, frater non bastardus,
Goliæ discipulus, dolens quod tam tardus,
Mandat salutem fratribus, nomine Richardus.

The last Stanza is this.

Summa salus omnium, filius Mariæ,
Pascat, potet, vestiât pueros Goliæ,
Et conservet socios sanctæ confrariæ
Ad dies usque ultimos Enoch et Elyæ.

In several authors of the XIIIth Century, quoted by Du Cange, the *Goliardi* are classed with the *joculatores et buffones*.

Ver. 565. a thomb of gold] If the allusion be, as is most probable, to the old proverb, *Every honest Miller has a thumb of gold*, this passage may mean, that our Miller, notwithstanding his thefts, was *an honest Miller*, i. e. as honest as his brethren.

Ver. 588. sette hir aller cappe] *Aller* is the Genitive Plural of *Alle*, from the SAX. *ealra*. *Hir aller* would be properly rendered in Latin *eorum omnium*. See the Essay &c. n. 27. *To set a man's cap* is the same as *to make a fool of him*. See ver. 3145.

How that a Clerk hath set the wrightes cappe.

Ver. 617. a right good stot] I take *Stot* to be put here for *Stod*, the Saxon word for a *Stallion*. A *stot*

signified properly a *Bullock*, as it still does in the North. See the Percy Housh. Book, p. 2. and Note. The passage which Du Cange, in v. STOTTUS, has quoted from Maddox, Form. Angl. p. 427. to shew, that Stottus signifies *Equus admissarius*, proves rather that it signifies a *Bullock*. John de Nevill leaves to his eldest son several specific legacies "et eciam cc vaccas pro stauro, cc stottos et stirkes, mm bidentes" &c. *Stirke* is the Saxon name for a *beifer*, so that there can be little doubt that "cc stottos et stirkes" should be rendered "cc bullocks and beifers."

Ver. 626. cherubinnes face] H. Stephens, *Apol. Herod.* l. i. c. xxx. quotes the same thought from a French epigram.

Nos grands docteurs au Cherubin visage &c.

Ver. 627. fausefleme] I find this word in an old FR. book of Physick, which I have quoted before in n. on ver. 165. "Oignement magistrel pur fausefleme et pur chescune manere de roigne."—*Roigne* signifies any scorbutic eruption. So in the *Thousand notable things*, B. i. 70. "A sawsfeame or red pimpled face is helped with this medicine following."—Two of the ingredients are *Quicksilver* and *Brimstone*. In another place, B. ii. 20. *Oyle of Tartar* is said "to take away cleane all spots, freckles, and filthy wheales." These last, I suppose, are what Chaucer calls *wbelkes*.

Ver. 648. *Questio quid juris*] This kind of Question occurs frequently in Ralph de Hengham. After having stated a case, he adds, *Quid juris?* and then proceeds to give the answer to it. See Heng. Mag. c. xi.

Esto.

Esto autem quod reus nullo modo venerit ad hunc diem. quid juris? &c. See also, c. xii.

Ver. 649. a gentil harlot] The name of *Harlot* was anciently given to men as well as women. See below, ver. 7336. *Herloa*, in Welsh, is said to signify simply *a young man*, and *Herlodes*, *a young woman*. Richards, Welsh Dict. in v. With us it seems always to have been a disgraceful appellation. In R. R. ver. 6068. *King of Harlots* is Chaucer's translation of *Roy des ribaulx*.

Ver. 664. a *Significavit*] The writ *de excommunicato capiendo*, commonly called a *Significavit*, from the beginning of the writ, which is as follows: *Rex Vicecomiti L. salutem. Significavit nobis venerabilis pater H. L. Episcopus* &c. Cod. Jur. Ecc. p. 1054.

Ver. 665. In danger hadde he] i. e. within the reach, or control, of his office. See Hist. Abbat. Pipwell. ap. Monast. Angl. t. i. p. 815. *Nec audebant Abbates eidem resistere, quia aut pro denariis aut pro bladis semper fuerunt Abbates in dangerio dicti Officialis.*

The yonge girles, in the next line, may signify either *the young men* or *the young women*; as girl was formerly an appellation common to both sexes.

Ver. 672. Of Rouncevall] I can hardly think that Chaucer meant to bring his Pardoner from *Roncevaux* in *Navarre*, and yet I cannot find any place of that name in England. An Hospital *Beatæ Mariæ de Rouncyvalle in Charing, London*, is mentioned in the Monast. t. ii. p. 443. and there was a *Runceval-Hall*

in Oxford, Stevens, v. ii. p. 262. So that perhaps it was the name of some Fraternity.

Ver. 674. Come hither, love, to me] This, I suppose, was the beginning, or the burthen, of some known song.

Love, is here a dissyllable, as in ver. 260.

In *love*-days, ther coud he *móchel* helpe.
and in ver. 1627.

Ful sóth is fáyde, that *love* né lordship.

The double rime of *to me*, answering to *Rome*, proves evidently that *Rome* in this place is to be pronounced as a Dissyllable. We need therefore have no scruple, I think, of pronouncing it in the same manner wherever the metre requires two syllables. See ver. 4562. 4576. 5388. 5568.

A like use may be made of other similar rimes in Chaucer for establishing the pronunciation of the *e* feminine. In ver. 16673. *by me* rimes to *time*, and in Tro. ii. 991. to *time* and *prime*; and accordingly both *time* and *prime* are used in other places as dissyllables. See ver. 7884. 10827—10674. 12596.

In these cases the final monosyllable *me* transfers its accent to the preceding syllable, after the manner of the Greek enclitics, and the final *e* of course becomes a mere *e* feminine.

Ver. 675. bare—a stiff burdoun] *Sang the base*. See ver. 4163. and Du Cange in v. BURDO.

Ver. 684. the newe get] *The new fashion*. Gette, or jett (for the Mss. differ), is used in the same sense by Occleve, *de Reg. Princ.* Mss. Bod. 1504. 1786.

Also

Also ther is another *newe gette*,

All foule waste of cloth and excessif—

Ver. 689. Bret-ful of pardon] This is the reading of all the Mss. but I have found no other passage in which the word *Bret* is used. *Fret* (for *freighted*, *fraught*) is used by Lydgate, in a Ballade, falsely attributed to Chaucer. Ed. Urr. p. 552. ver. 269. Ther kinde is *fret* with doublenes.—and in Traged. B. v. c. 7. *Fret* full of stones. B. viii. c. 7. With riche stones *fret*.—*Fret* may also be derived from the SAX. *Fræt*wian, *Ornare*.

Ver. 710. a noble ecclesiast] It appears from hence that the Pardoner was an itinerant *ecclesiastick*, of much the same stamp with *Frate Cipolla* in the Decameron. vi. 10. By the Stat. 22 H. VIII. c. 12. all *proctors and pardoners* going about in any countrey without sufficient authority are to be treated as vagabonds. Their impositions upon the credulity of the vulgar have been checked by several Councils. See Du Cange, in v. *Quæstarii* and *Quæstionarius*, under which general names the *venders of indulgences* are included.

Ver. 743. Eke Plato sayeth] This saying of Plato is quoted again ver. 17156. Our author probably took it from Boethius, B. iii. Pr. 12. See also *Rom. de la R.* ver. 7465.

Ver. 761. amonges] I have ventured to lengthen the common reading *among* by a syllable, as the metre requires it, and Chaucer uses the word so lengthened in other places. See ver. 6534.

Ovide, *amonges* other thinges smale—
and ver. 9902.

Amonges other of his honest thinges.

I suspect that the SAX. *gemang* had originally a termination in *an*, *gemangan*, like many other of the Saxon adverbs and prepositions.

Ver. 787. to make it wise] *To make it a matter of wisdom, or deliberation.* So in ver. 3978. 11535. *he made it strange—signifies—he made it a matter of difficulty.*

Ver. 792. This is the point] See the Discourse, &c. § vii.

Ver. 812. and our othes swore] i. e. and we swore our othes—and praised him &c. It is too frequent a practice with our author to omit the governing Pronoun before his verbs. See below, ver. 1757. *And sawe—for—And they sawe.* Ver. 5042. *and sayn—for—and they sayn.* Ver. 5054. *and yet lith—for—and yet he lith.* Ver. 6123. *and blamed himself—for—and he blamed himself.* Ver. 6398. *And made him—for—And I made him.*

Ver. 819. In high and lowe] *In, or De alto et basso.* BARB. LAT. *Haut et bas.* FR. were expressions of entire submission on one side, and sovereignty on the other. So P. L. p. 283. speaking of the Pope, says—He falle at his dome set it lowe and bie. See Du Cange, in v.

Ver. 827. a litel more than pas] *A pas*, with Chaucer, means always, I believe, *a foot-pace.* See ver. 2899. And riden forth *a pas*.—and ver. 12800. Than thou wolt gon *a pas* not but a mile. See also ver. 16043.—more than trot or *pas*.

Ver. 837. Now draweth cutte] *Draweth* is the second person Plural of the Imperative Mode. See the Essay

Essay &c. n. 32. The ceremony of *drawing cutte* occurs again, ver. 12727, seq. Froissart calls it *tirer à la longue paille*. V. i. c. 294.

Ver. 868. the regne of Feminie] *The kingdom of the Amazons*. So Penthesilea is called by Gower *the Queen of Feminee*. Conf. Am. fol. 75. a. 97. b.

Ver. 886. And of the temple] The Editions, and all the Mss. except two, read *tempest*. But the *Theseida* says nothing of any *tempest*. On the contrary it says, that the passage

Tosto fornito fu et senza pene.

I have therefore preferred the reading of Mss. C. i. and HA. as Theseus is described making his offerings, &c. upon his return, in a temple of Pallas. Thes. 1. ii.

Ver. 907—13] Imitated from the *Theseida*.

Chi son costoro, che a nostri lieti aventi
Cum crini sparti, batendose el pecto,
Di squalor piene in *altri obscuri* vestimenti,
Tutte piangendo, come se in despecto
Haveffen la mia gloria e l'altre genti.

The 3d line, I suspect, should be read thus:

Di squalor piene in *atri* vestimenti.

Obscuri was a gloss for *atri*.

Ver. 911. misboden] *Injured*. So in a Charter of Canute to the Church of St. Paul. Monast. v. iii. p. 304. that nan man—heom *misbeode*.

Ver. 940. wala wa] I shall take the liberty of constantly representing this Interjection in this simple form, though in the Mss. it is written very differently; *walarway*, *weilarway*, *welarway*, &c. from whence the more modern vulgar *weladay*. *Wa* and *la* are both Saxon

Saxon interjections of grief. The compound *Wala wa* is used in Chr. Saxon. Gibf. p. 191.

Ver. 970. No nere Athenes] *Nere* is used for *Nerre*, and that for *Nerer*, the Comparative of *Ner*. So ver. 1852. ferre ne *nere*; ver. 13450. *nere* and *nere*; ver. 16189. never the *nere*.

Ver. 981. y bete] Probably, *stamped*; that operation being anciently, I suppose, performed by the hammer. See ver. 11948. 11951.

Ver. 1016. And he that other] *He* is inserted for the sake of the metre. But perhaps we should rather read with some of the Mss. And that other *knight* highte Palamon. See the n. on ver. 393.

Highte is a Dissyllable here as in other places; ver. 618. 862. 1730. 3097, et al. It is difficult to determine precisely what part of speech it is; but upon the whole, I am inclined to consider it as a word of a very singular form, a verb active with a passive signification. See ver. 1560. where *I highte* must signify *I am called*, as in the verse preceding *to highte* signifies *to be called*. According to this hypothesis, in the present instance and in ver. 618. 862. 1730. where *highte* signifies *was called*, it is put for *highted*; and in ver. 3097, where it signifies *is called*, for *highteth*.

It should be observed, that the Sax. *hatan*, *vocare*, *promittere*, from whence *highte* is derived, is a verb active of the common form; and so is *highte* itself, when it signifies *to promise*. See ver. 6606. 8372.

Ver. 1053. at the sonne uprist] I should have had no objection to the reading of Ed. Urr. *as* the sonne *uprist*, i. e. *upriseth*, if I had found it in any Ms. The common

common reading is supported by Lydgate, Th. fol. 364. a. where *uprist* is used for *uprising*.

Ver. 1080. he blent] This word has various senses in Chaucer, as it is derived from blinnan, cessare; blindan, cæcare; or blendan, miscere. It seems here to be used in a fourth sense, the same in which Shakespeare uses the verb *to blench*, i. e. *to shrink*, or *start aside*. Johnson's Dict. in v. BLEND. In ver. 3751. and Tro. iii. 1352. it signifies *looked*; but from what root I cannot tell.

Ver. 1135. to dien in the peine] So in Froissart, v. i. c. 206. Edward III declares that he will not return "jusques à tant qu'il auroit fin de guerre, ou paix à sa suffisance, ou à son grand honneur: ou il mourroit en la peine." See also R. R. 3326.

Ver. 1157. *par amour* I loved hire] i. e. *with love* I loved her. This is a genuine old expression. See Froissart, v. i. c. 196, Il aima adonc *par amours*, et depuis espousa, Madame Yfabelle de Juillers.—and Boccace, Decam. x. 7. *per amore amiate*. So below, ver. 2114. That loveth *par amour*.—From hence *Par amour* or *Paramours* (in one word) was used vulgarly to signify *love*; [See ver. 3354. 4390. 13772.] and a *mistress*; ver. 6036.

Ver. 1165. the olde Clerkes sawe] The olde Clerk is Boethius, from whose book *de Consolatione* Chaucer has borrowed largely in many places. The passage alluded to is in L. iii. Met. 12.

Quis legem det amantibus?

Major lex amor est fibi.

Ver. 1214. o stound] *One moment*. For this reading we are obliged to Ms. C. i. Vulg. or stound.

Ver.

Ver. 1264. A dronken man] This is also from Boethius, L. iii. Pr. 2.

Ver. 1281. The pure [fettors] The *very* Fettes. So in the *Duch.* ver. 583. The *pure* deth. The Greeks used καθαρος in the same sense [Τιμων καθαρος. A *very* Timon: Aristoph. *Opv.* 1548.]; and the Latins *purus putus*. See Froissart, v. ii. c. 104. *pur* Anglois de courage.

Ver. 1346. exiled on his hed] So in Froissart, v. i. c. 241. orders were given *que nul sur sa teste ne s'advançast d'aller devant*. In v. ii. c. 41. he uses indifferently *sur la teste* and *sur peine de la teste*.

Ver. 1378. Beforne his hed in his celle] This is the reading of Ms. E. The Mss. C. i. and HA. read, Beforn his *owen* celle—and perhaps their authority ought to have been followed in the text.

Ver. 1430. Philostrate] In the *Thefeida* Arcite takes the name of *Pentheo*. See the Discourse, &c. p. 136. The name of Philostrate might be suggested to Chaucer, either by Boccace's poem entitled *Philostrato*, or by the Decameron, in which one of the characters is so called. In the *Midsummer Night's Dream*, of which the principal subject is plainly taken from this Tale, a Philostrate is also introduced, as a favourite servant of Theseus and master of his sports.

Ver. 1479. That nedes cost] The sense of this passage as it stands in the Mss. is so obscure, that I am inclined to adopt the alteration proposed in Gl. Urr. v. NEDE. That nedes cast he moste himselven hide. i. e. That he must needs *cast*, or contrive, to hide himself.

Ver,

Ver. 1524. feld hath eyen] An old Monkish verse to this effect is quoted in Ms. *Bod.* James. n. 6. p. 161. Campus habet lumen, et habet nemus auris acumen.

Ver. 1537. Now shineth it, and now] I have printed this line so upon the credit of Edit. M. which professes to follow Mss. though perhaps we might safely read with Ms. A. Now *itte* shineth, now—*Itte* may have been a dissyllable formerly as well as *atte*.

Ver. 1628. his thankes] *With his good will.* See also ver. 2109. 5854, and ver. 2116. hir thankes; *with their good will.* So in the Saxon Chron. p. 243. fume *here thankes*, and fume *here unthankes*; aliqui *libenter* et aliqui *ingratis*.

Ver. 1644. And breking] The Mss. all read, *breketb.* But it is more likely, I think, that the first transcriber should have made a mistake in that word, than that Chaucer should have offended so unnecessarily against grammar.

Ver. 1658. In his fighting were as] *As* has been inserted for the sake of the metre, but I am not satisfied with it. Perhaps we should read *fightinge*, and pronounce the final *e*. In the Saxon, Verbals of this form are said to terminate in *ange*, *inge*, *onge*, *unge*. Hickes, Gr. AS. c. 3. xvii.

Ver. 1670, 1.] So in the *Theſeida*, l. v.

Ma come nui vegian venir in hora

Cossa che in mille anni non aviene.

Ver. 1715. As though it were] The best Mss. read—As it were in *a liffes*—which perhaps is right.

See

See before, ver. 1014. *on armes*.—And Froissart, v. i. c. 153. en *unes lices*, qui pour celle cause furent faites.

In the preceding line *other* is the old expression for *or*.

Ver. 1749. Mars the rede] So below, ver. 1971. Boccace has given Mars the same epithet in the opening of his Theseida.

— o rubicondo Marte.

Ver. 1817. And therfore] Imitated from the Theseida, l. v.

Ma pero che gia innamorato fui
E per amor sovente folegiai,
M'e caro molto il perdonare altrui.

Ver. 1861. Sle his contrary] The terms in the Theseida are simply—

Chi l'altra parte caccera di fuore
Per forza d'arme, marito li fia.

Ver. 1900. Arismetrike] So Arithmetike was commonly called in our ancient language. See below, ver. 7804. and *The seven Sages of Rome*. Ms. Cotton. Galba. E. ix.

Geometrie and *ars metrike*
Fisik and also Retorike.

Ver. 1915. Hath Theseus don wrought] This should rather be *don work*. The Participle of the Past Time is put improperly for the Infinitive Mode. But the same inaccuracy occurs again in ver. 4591.

These marchants han don fraught hir shippes newe—.

Ver. 1920. the temple of Venus] In the description of this temple Chaucer has taken very little from Boccace, as he had already inserted a very close imitation of this part of the Theseida in his *Assemblée*
of

of *Foules*, from ver. 183 to ver. 287. If that Poem alludes (as I suspect) to the intended marriage between John of Gaunt and Blanche of Lancaster, which took place in 1359, it will follow that the Poem of Palamon and Arcite must have been composed after that period.

Ver. 1932. And hadde a cukkow] *Hadde* is inserted upon the authority of Ed. M. I do not recollect to have found it in any Ms.

Ver. 1942. the porter Idelnesse] In the Ass. of F. ver. 261. *Richesse* is the Porter of Venus. But Idelnesse, *Dame Oyseuse*, is the Porter of the *Jardin de Deduit*. Rom. de la R. 645.

Ver. 1977. I shall throw together a few lines of the *Theseida*, which Chaucer has plainly copied in this description.

Ne v'era bestia ancora ne pastore—
Cerri—Nodosi, aspri, rigidi e vetusti—
E le porte eran de eterno adamante
Ferrato d'ogni parte tutte quante.

Ver. 1999. The cruel ire] From the *Theseida*.

Vide vi le ire rosse come focho
E la paura palida in quel locho.

The pikepurse (I am sorry to say) is Chaucer's own.

Ver. 2002. The shepen] *The stable*; from the Sax. *scýpen*, which signifies the same thing. The translator of Bede renders *ad stabula jumentorum*—to neata *scýpene*. B. iv. c. 24.

Ver. 2014. outhees] *Outcry*; from *Hutesum*, a term well known in our Law. This line has usually been printed—

Armed complaint on theft and fiers corage.

Ver.

Ver. 2019. the shippes hoppesteres] It is needless to trouble the reader with the various readings and interpretations of this passage. *To hoppe*, in Saxon, signified exactly the same as *to dance*, though with us it has acquired a ludicrous sense; and the termination *stre*, or *ster*, was used to denote a female, like *trix* in Latin. As therefore a female baker was called a *bakester*, a female brewer a *brewester*, a female webbe (or weaver) a *webbester*, so, I conceive, a female hopper, or dancer, was called an *hoppester*. It is well known that a ship, in most languages, is considered as a female.

Though the idea of a ship *dancing on the waves* be not an unpoetical one, the adjunct *hoppesteres* does not seem so proper in this place as the *bellatrici* of the *Thefeida*, l. vii.

Vedevi ancor le navi bellatrici,
In voti carri e li volti guastati.

In another respect Chaucer has improved upon his original, by representing the ships *on fire*. It should be observed that the principal circumstances in Boccace's description of this temple of Mars are copied from Statius, l. vii.

Ver. 2020. The hunte] *The huntsman*, from the Sax. *hunta*. See before, ver. 1680. and below, ver. 2630. I know not what to think of the two following lines. Was Chaucer serious, or did he mean, in this and some other similar passages, to ridicule the minute and often incongruous descriptions of the old Romancers? The lines are in all the Mss.

Ver. 2027. Th' armerer and the bowyer] The Editions and all the Mss. except Dr. Askew's, read—
The

The barbour and the bocher. I was glad to avail myself of the authority of those two Mss. to insert *Th' armerer* instead of *The barbour*, and in consequence of that emendation I have ventured (from conjecture only) to substitute *the boüyer* for *the bocher*.

Ver. 2031. With thilke sharpe swerd] *Thilke* is from conjecture only. The Mss. read—*the*. *Sharpe* is a Dissyllable in other places. See ver. 2028. 2605. 9033.

In the next line I have also put *Nhanging* instead of *Hanging*.

Ver. 2128. Armed they weren] This is upon the authority of Ed. M. The Mss. read—Armed were they—.

Ver. 2150. alauns] *Alano* is the Spanish name of a species of Dog, which the Dictionaries call a *Mastiff*. Sir J. Bouchier's translation of Froissart, B. iv. c. 24. "four couriers and two *Allans of Spayne*, fayre and good."

Ver. 2170. fraknes] The Saxon word for what we call *freckles*.

Ver. 2206. What haukes] He alludes to the following description in the *Thesida*, l. vii.

L'aula grande d'alti cavalieri
Tutta era piena, e di diverse gente.
Quivi aveva zugulari e ministrieri
Di diversi atti copiosamente,
Zilfalchi, astori, falconi, e sparavieri,
Brachi, livreri, e mastin veramente,
Su per le stanze e in terra a giacere,
Assai a quor zentili belli a vedere.

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Q

Ver.

Ver. 2219. And in hire houre] I cannot better illustrate Chaucer's Astrology than by a quotation from the old *Kalendrier de Bergiers*, Edit. 1500. Sign. K. ii. b. Qui veult savoir comme bergiers scevent quel planete regne chascune heure du jour et de la nuit, doit savoir le planete du jour qui veult s'enquerir; et la premiere heure temporelle du soleil levant ce jour est pour celluy planete. la seconde heure est pour la planete ensuivant. et la tierce pour l'autre, &c. in the following order, viz. Saturn, Jupiter, Mars, Sol, Venus, Mercury, Luna. To apply this doctrine to the present case. The first hour of the Sunday, reckoning from sun-rise, belonged to the Sun, the Planet of the day; the second to Venus, the third to Mercury, &c. and continuing this method of allotment, we shall find that the twenty-second hour also belonged to the Sun, and the twenty-third to Venus; so that the hour of Venus really was, as Chaucer says, two heures before sun-rise of the following day.

Accordingly, we are told in ver. 2273. that the third hour after Palamon set out for the temple of Venus, the Sun rose, and Emelie began to go to the temple of Diane. It is not said, that this was the hour of Diane, or the Moon, but it really was; for, as we have just seen, the twenty-third hour of Sunday belonging to Venus, the twenty-fourth must be given to Mercury, and the first hour of Monday falls in course to the Moon, the presiding Planet of that day.

After this Arcite is described as walking to the temple of Mars, ver. 2369. in *the nexte houre of Mars*, that is, the *fourth* hour of the day. It is necessary to take

take these words together, for *the nexte houre*, singly, would signify the *second* hour of the day; but that, according to the rule of rotation mentioned above, belonged to Saturn, as the *third* did to Jupiter. The *fourth* was *the nexte houre of Mars*, that occurred after the hour last named.

Ver. 2223. Fayrest of fayre] So Palamon in the *Theseida*.

O bella dea, del bon Vulcan sposa,
Per cui se aliegna il monte Citherone,
Dee i ti priego, che mi sii pietosa,
Per quello amore che portasti ad Adone.

And again. [See below, ver. 2240.]

Io non te chegio in arme aver victoria—
Io cercho sola Emilia, la qual poi
Donarmi, Dea, se donar la mi voi.

Il modo trova tu, ch'io non ne curo

O ch'io sia vinto, o ch'io sia vincitore.

Ver. 2273. The thridde houre inequal] In the Astrological system, the day (from sun-rise to sun-set), and the night (from sun-set to sun-rise), being each divided into XII hours, it is plain, that the hours of the day and night were never equal, except just at the Equinoxes. The hours attributed to the Planets were of this *unequal* sort. See *Kalendrier de Berg.* loc. cit. and our author's treatise on the Astrolabe.

Ver. 2283. Fu mondo il tempio e di bei drapi ornato. Thef. l. vii.

Ver. 2291. Hire bright here] So Emilia is described in Thef. l. xii.

Dicho che i suo crin parevan d'oro,

Q 2

Non

Non con trezza restretti, ma soluti
E petinati.

Ver. 2292. A corone] Corona di quercia cereale.
Thes. l. vii.

Ver. 2358. Shal thee declaren] This is improper,
as the fires *have* already *declared* the event of the com-
bat. In the Original, as I remember, the appearance
of Diana is prior to the Omen.

Ver. 2372. payen] This French word is constantly
used in the best Mss. instead of *pagan*.

Ver. 2375. O stronge god] The prayer of Arcite
in the *Theseida* begins in the same manner.

A forte dio, che ne i regni nivosi
Bistonii servi le tue sacre case—
Se per alto volere la mia etate
E le mie forze meritan, che io
De i toi sia detto, per quella pietate,
Ch'ebbe Neptuno, alor che con disio
Di Citharea *usavi* la beltate,
Rinchiuso da Vulcan, ad ogni idio
Facto palese, humilmente te priego,
Che a li miei prieghi tu non fazi niego.

Io son come tu vidi giovinetto &c.

Ver. 2404. Than helpe me] So in the *Theseida*.
Dunque me ajuta per lo santo focho,
Che te arse gia, si come me arde hora.

— — — — —
I tempii tuoi eterni soneranno
De l'armi del mio vinto compagnone,
Et ancora le mie vi penderano—
Eterni fochi sempre vi arderano,

E la barboa [f. barba] e.i mei con [f. crin]'che
offensione

Di ferro non sentiron te imprometto.

Ver. 2451. *out-rede*] *Out-wit; surpass in Counsel.*
The sense of this word has been most ridiculously
mistaken by Dryden.

For this advantage age from youth has won,

As not to be *out-ridden*, though out-run.

Ver. 2469. Min ben also the maladies colde] I ap-
prehend that *maladies* in this verse is to be pronounced
as of four syllables.

Min ben also the *máladies cólde*.

So below, ver. 2495.

Ther was in th' *hóstelries* áll abóute.

And ver. 2591.

Ther n'ere *fwiche cómpagnies néver twéy*.

However, if any one should prefer a hobbling line
with another syllable in it, he may read with the best
Mss. *And min ben also &c.*

Ver. 2506. Gniding of sheldes] *Rubbing*, from the
Sax. *Gnidan; fricare*. I have not scrupled to insert
this reading in the text from a single Mf. (NC.) and
that one of the least authority. Indeed both Caxton's
Editions support it, for they read *guydyng*; and *n* in
many Mss. is undistinguishable from *u*. The other
readings are, *Gynggynge, Giggig, Griggig, Girding,*
Gyding, Gryding.

Ver. 2513. Pipes, trompes] *Thefeida, l. ii.*

A una hora trombe, nachare, e tamburi

Sonaron forte.—

See Du Cange, in v. *NACARA*, who describes it to be
a kind of brazen drum used in the cavalry.

Ver. 2516. Here three] So in the Theseida.

Qui tre, la quatro, e qui sei adunati,
Tra lor mostrando diverse ragione.

Ver. 2527. Held yet the chambre] So the Theseida.

Anchor le riche camere tenea
Del suo palagio.

Ver. 2535. an o] It may be doubted, whether this be an abbreviation of *Oyez*, or whether the Interjection *Ho* were used to command a cessation of noise, as well as of fighting, &c. For the latter use, see v. 1708. 2658. and Holinshed. p. 495. The duke of Norfolk was not fullie set forward, when the King cast downe his warder, and the Heraldes cried, Ho, ho.

Ver. 3552. himself to were] *To defend*. It is a Saxon word. See Chr. Sax. Gibf. p. 57. hine werede. *se defendit*.—and p. 148. See also Lydg. Troy. B. iv.

That shelde ne plate might his body were.

Ver. 2558. ylast] The prepositive *y* is an addition of my own, for the sake of the metre; but perhaps we might read, "No longer shal the tourneyinge last." See the n. on ver. 1658. I should observe that some Mss. read *tournament*, and Ms. D. *tourmentenge*, which may lead us to suspect that Chaucer possibly wrote, *tourneymenting*.

Ver. 2563. The vois of the peple] So the Theseida.

Di nobili e del populo il romore
Tocho le stelle, si fu alto e forte,
Li dei, dicendo, fervi tal signore
Che de gli amici suoi fugie la morte.

Ver 2617. He foineth on his foo] I have ventured to substitute *foo* instead of *foot*, or *feet*, the readings

ings of the Mss. *Foot* seems to have been originally introduced by a copyist from the preceding line, and to have been afterwards altered to *feet*, in order to make some sense.

Ver. 2628. the vale of Galaphey] This word is variously written; *Colaphey*, *Galgaphey*, *Galapey*. There was a town called *Galapha*, in *Mauritania Tingitana*, upon the river *Malva* [Cellar. Geog. Ant. v. ii. p. 935.] which perhaps may have given name to the vale here meant. For *Belmarie*, ver. 2632, see the note on ver. 57.

Ver. 2673. The trompoures] the *trumpeters*. So the best Mss. If the learned Editor of *Ancient Scottish Poems* had found this word in this sense in his copy of Chaucer, he would not, I apprehend, have looked any further for an explanation of it in *The Dance*, by *Dunbar*, St. 2. v. 10. p. 27.

Ver. 2677. Whiche a miracle] It is scarce necessary to observe that *which*, in our ancient language, was often used for *who* and *what*. It is used for *what* here, and again, ver. 5621. 6875.

Ver. 2685. And was all his in chere, as his in herte] I have patched up this verse, as well as I could, out of the different copies. There is no authority, as I recollect, for the first *in*, except Ca. 2. but it seems absolutely necessary: and all the copies read—as in his *herte*—which, I think, is evidently wrong.

Ver. 2686. a fury] Most of the copies have *a fire*. Ms. A. reads *a fuyr*. from which I have made the present reading, as in the *Theseida* it is *Herinis*, i. e. *Erinnyes*, one of the Furies.

Ver. 2698. corven] *Cut* out of his harness. I suppose to save the time and trouble of regularly disarming him, the laces &c. were cut.

Ver. 2715. And fermacies] *Pharmacies*. I have added the *and*, which seems as necessary to the sense as to the metre.

Ver. 2755. The gree] *The prizes; the honour of the day*. So in P. P. fol. 98.

The gre yet hath he gotten, for al his grete wound.
And in that curious old Ballad, *The turnameat of Totttenham*. ver. 91. [Ancient Poetry, v. ii.].

[To] which of all the bachelery granted is *the gree*.
And again, ver. 186.

They gathered Perkin about on every fide,
And grant him there *the gree*, the more was his pride.
It was necessary to vindicate this old phrase, as the Editions have discarded it for *They grete*.

Ver. 2740. a journee] *A day's work, or way*. FR.
To make this still clearer, the Editions, in general, read—*a dayes journey*—and spoil the verse.

Ver. 2748. bouke] *The trunk of the body*, probably; from the SAX. Buce, *venter*.

Ver. 2802. overnome] *Overtaken*; from over-niman. SAX.

Ver. 2803. And yet] So in the *Theseida*, l. x.
E anchor ne le brazza era perduta
La vital forza, fol ne lo intelletto
E nel core era ancora sostenuta
La pocha vita.—

Ver. 2813. Therfore I stint] This is apparently a fling at Boccace's pompous description of the passage
of

of Arcite's soul to heaven. Thef. l. xi. It should be observed however, that our author had already made use of the same description in his *Troilus*, V. 1806, seq. It is not in the *Philostrato*.

Ver. 2817. ther Mars his soul gie] The force of *ther* in this passage will best appear by a collation of other similar passages. See particularly ver. 5022. 7143. 9182.

Ver. 2155. He casteth] I have added *He*, to complete the verse. The use of pronouns redundantly is common in Chaucer.

Ver. 2862. in that selve grove] In the *Theſeida*, Arcita is buried—nel bosco, ove rancuna

Aver sovente soleva de amore.

Ver. 2866. Of funeral] *Of* is a conjectural supplement. Or the verse may be (perhaps, better) completed, by taking in the word *fully* from Mf. NC. and Ed. Ca. 2.—in which th' office

Funeral he might all *fully* accomplice.

Ver. 2872. And after this] The second *this* is from conjecture only. Some Mss. read—And after this Theseus hath *sent*—which perhaps is right.

Ver. 2879. bare the visage] If this expression were in Milton, the Criticks would not fail to call it an *elegant Græcism*. In Chaucer we can only hope that it may be allowed to be an *elegant Anglicism*. Froissart says, that the corpse of our Edward III was carried "*tout au long de la cité de Londres, à viaire decouvert, jusques à Westmonstier.*" V. i. c. 326.

Ver. 2885. With flotery berd] Thef. l. xi.

Con

Con rabuffata braza [or, barba] e tristo crine
E polveroso.—

Flotery seems literally to mean *floating*; as hair dischevelled (*rabbuffata*) may be said to flote upon the air. *Ruggy* is *rough*.

Ver. 2887. And passing over] According to this reading, the sense is plain, that Palamon was the reufullest &c. *passing over*, or *excepting*, Emelie. But all the Mss. that I have seen, read—*other*. If we adhere to that, we must dispose the Parenthesis thus:

And (passing other of weping) Emelie

The reufullest &c.—

and the sense will be, that with Palamon came also Emelie (passing others *of*, or *in*, weping) the reufullest &c. But such a construction would be very harsh and unlike Chaucer's usual facility; and therefore I rather believe we should read—*over*.—with Ed. Urr.

Ver. 2897. his bow Turkeis] So in the *Rom. de la R.* Love is said to have *deux arcs Turquois*, ver. 924.

Ver. 2904. the maister strete] *The principal street. Le souverain carrefour.* Froissart, v. iv. c. 28.

Ver. 2960. the liche-wake] The custom of *watching* with *dead bodies* (lice. SAX.) is probably very ancient in this country. It was abused, as other Wakes and Vigils were. See Du Cange, in v. *VIGILIÆ*. *In vigiliis circa corpora mortuorum vetantur choreæ et cantilenæ, seculares ludi et alii turpes et fatui.* Synod. Wigorn. an. 1240. c. 5. Chaucer seems to have confounded the Wake-plays (as they were called) of his own time with the Funeral-games of the Antients. So
in

in Troilus, v. 303. Troilus says to Pandarus,
 But of the fire and flambe funeral
 In which my body brennen shall to glede,
 And of the *feste* and *playes palestral*
 At my *vigile* I pray thee take good hede.

Ver. 2964. in no disjoint] *With no disadvantage.*
 So ver. 13341. in swiche disjoint; *at such disadvantage.*

Ver. 2993. that fayre chaine of love] Our author's
 philosophy is borrowed, as it is usually, from Boethius.
 L. ii. Met. 8.

Hanc rerum feriem ligat,
 Terras ac pelagus regens,
 Et cælo imperitans, amor.

See also, for what follows, L. iv. Pr. 6.

Ver. 3019. Lo the oke] So in the *Theseida*.
 Li querci, che anno si lungo nutrimento
 E tanta vita quanto noi vedemo,
 Anno pur alcun tempo finimento.
 Le dure pietre ancor &c.

Ver. 3043. Than is it wisdom] From the *Theseida*.
 E pero fare de la necessitate
 Virtu, quando bisogna, e sapientia,
 E il contrario e chiara vanitate.

Ver. 3055. his vassalage] *Valour, prowess.* Frois-
 sart, v. i. c. 271. à grand honneur et vassellage. See
 Du Cange, in v. VASSATICUM.

Ver. 3078. With all th' avys] So the Statute
 5 H. IV. is said in the Preamble to be made—*de l'avis*
et assent des Seignurs &c. The same form is used in
 most of the Acts of that reign.

• Ver.

Ver. 3091. *oweth*] By writing this word so (according to some Mss.) we preserve a proper distinction between *oweth*, the third person Sing. of the Present Tense, and *ought*, which was formerly only used in the Past Tense.

Ver. 3109. Thus endeth Palamon] Before I quit this tale, I will just take notice that the same subject has been treated twice in French verse, many years since Chaucer's time, by two Ladies. The one, *Anne de Graville*, is said by Du Verdier [*Bibl.* p. 42.] to have translated *de viell langage et prose Le beau Roman des deux amants Palamon et Arcita*. It began thus :

Victorieux en armes et amours
Fut Theseus, apres que plusieurs jours
Eut sejourné en l'Amazone terre,
Ou Cupido et Mars luy firent guerre,
Les quels vainquit et Hypolite aussi—

The other, *Jeanne de la Fontaine*, is mentioned by La Croix du Maine ; and it was most probably her poem, that *Johannes Secundus* has celebrated, l. iii. Eleg. xv. as he appears to have written her Epitaph and a *Nenia* upon her death. V. *Lib. Funer*—inter Opp. Secund.

In the new Edit. of *Les Bibliothèques Françaises*, the Poem of *Anne de Graville* is said to be still preserved in the Royal Library at Paris ; and I find from a note of *M. de la Monnoye* in that Edit. that he was well apprized of our Chaucer's having borrowed this tale from the *Theseida*.

Ver. 3126. in Pilates vois] In such a voice as Pilate was used to speak with in the Mysteries. Pilate, being

being an odious character, was probably represented as speaking with a harsh, disagreeable voice.

Ver. 3156. After this verse, the two following are found in so many Mss. that perhaps they ought to have been inserted in the text.

And ever a thousand good ageins on badde;
That knowest thou wel, but if thou be madde.

Ver. 3172. as deme not] This phrase has occurred before: ver. 2304. As kepe me. Ver. 2319. As sende. I once thought that *as* in these cases was used elliptically for *do so much as*; but then the following verb must have been in the infinitive mood, whereas it is often in the imperative. See ver. 5773. As taketh. Ver. 6631. As doth. Ver. 13352. As beth. I am therefore rather inclined to understand it in the sense of *so*, according to its original etymology. *As* is an abbreviation of *als*, and that of *al fwa*; *sic omnino*. See ver. 5481. 5778. 7007.

Ver. 3199. hendy Nicholas] *Hendy*, or *Hende* (as it was more commonly written) signified, *courteous*. So ver. 6868.

— A, fire, ye shuld ben hende,
And curteis, as a man of youre estat.

Ver. 3210. augrim-stones] *Augrim* is a corruption of *Algorithm*, the Arabian term for Numeration. *Augrim-stones* therefore were the *pebbles*, or *counters*, which were anciently used in Numeration.

Ver. 3217. the kinges note] What this *note*, or *tune*, was I must leave to be explained by the Musical Antiquaries. *Angelus ad virginem*, I suppose, was *Ave Maria* &c.

Ver.

Ver. 3223. Of eightene yere] The words—I gesse—are not in the Mss. Ms. A. reads, *seventene*; which perhaps may be right, if *seventene* be pronounced as of four syllables. Ask. 1 and 2. would remove all difficulties by reading, *Of eightene yere* this woman *was of age*.

Ver. 3227. He knew not Caton] The calling of this author *Caton* shews, that he was more studied in French than in Latin. See below, ver. 9251: 14946. 16155. Who he was, or of what age, is uncertain; but his authority, four or five hundred years ago, seems to have been as great as if he had really been the famous Censor of Rome. However, the maxim here alluded to is not properly one of Cato's; but I find it in a kind of Supplement to the Moral Distichs, entitled *Facetus* (and sometimes, I believe, *Parvus Cato*) int. Auctores octo morales. Lugd. 1538. cap. iii.

Duc tibi prole parem sponsam morefque venustam,
Si cum pace velis vitam deducere justam.

The same treatise, or at least one with the same beginning and on the same subject, is mentioned in the Cat. Mss. Coll. Trin. Dublin. n. 275. under the title of *Urbanus*. It is there attributed to Daniel *Ecclesiensis* (Church), who lived about the year 1180. See Bale. Cent. iii. 17. and Fabric. Bib. Med. Æt. in v.

Ver. 3237. many a gore] This word is used again in ver. 13719. I do not understand it in either place.

Ver. 3248. the newe perjenete tree] Some of the Mss. read, *perjonette*, as if the word were derived from the ITAL. *pero giovanetto*, rather than from the FR. *poire*,

*Dele.
See Errata.*

poire, or *pere*, *jeunette*. In either case it signifies a young pear.

Ver. 3254. So gay a *popelot*] This word may either be considered as a diminutive from *Poupée*, a Puppet; or as a corruption of *Papillot*, a young butterfly.

Ver. 3268. a primerole] Old FR. for a *Primrose*. It is used by Gower. *Conf. Am.* fol. 148.

Ibid. a piggesnie] The Romans used *oculus* as a term of endearment, and perhaps *piggesnie*, in vulgar language, only means *ocellus*; the eyes of that animal being remarkably small. The word occurs again in the *Remedie of Love*, ver. 257. though I do not believe that to be a work of Chaucer.

Ver. 3286. harow] It would much exceed the limits of these notes to recite the several opinions concerning the original of this word. The curious reader may consult Du Cange in v. and Hickes, Gr. Fr. Theot. p. 96. I rather believe it to have been derived from Har, *altus*, and Op, *clamor*, two Islandic words, which were probably once common to all the Scandinavian nations. See Gudmund. Andr. Lex. Island. by Resenius. Hafn. 1683. In support of this opinion, it may be observed, that the very word *Haroep*, or *Harop*, was used by some of the inhabitants of the Low-countries in the same sense in which *Harow* was by the Normans. Du Cange, in v. HAROEP.

Ver. 3308. Of Cristes] *Of* is added, from conjecture only.

Ver. 3318. With Poules windows] Perhaps this means, that his shoes were cut in squares, like panes of glass. Bale mentions *fenestratos calceos* as making part of

of the habit of the Franciscans. Cent. iv. 27, and 91. They also occur in the Cistercian Statutes an. 1529. and the Monks are forbidden to wear them. Du Cange, in v. CALCEFFENESTRATI.

Ver. 3321. of a light waget] Or, *Watchet*. Skinner explains *Watchet* to mean a colour, a whitish blue; but in this place it seems rather to mean some kind of cloth; denominated, perhaps, from the town of *Watchet*, in Somersetshire. Instead of *light*, some Mss. read *fin*; and Ms. A. *whit*. This last epithet would be quite inconsistent with Skinner's explanation.

Ver. 3329. the scole of Oxenforde] The school of Oxford seems to have been in much the same estimation for its dancing, as that of Stratford for its French. See before, ver. 125. *Oxenforde* is a Quadrifyllable. *Oxnaforde*. SAX.

Ver. 3336. tapstere] A female keeper of a tap, or tavern. See n. on ver. 2019. and the Prol. to the Continuation of the C. T. Ed. Urr. p. 594.

Ver. 3337. squaimous] *Squeamish*; but I know not how to make that sense agree with what follows. Robert of Brunne [in his translation of *Manuel des Pechees*, Ms. Bod. 2078. fol. 46.] writes this word, *esquaimous*; which is nearer to its original, *exquamiare*, a corruption of *excambiare*.

Ver. 3358. a shot window] That is, I suppose, a window that was *shut*. It might perhaps be better to write this word (with some of the Mss.) *shet*, or *shette*; as Chaucer does in other places. ver. 16605. 16610. Ms. A. reads *shop*; and HA. *short*.

Ver.

Ver. 3361, 2.] These two lines, containing Abfolon's Song; were meant, I apprehend, to be broken into four fhort verfes, which will fime together very harmonioufly, if the accent be laid upon the laft of *lady*, as it often is in fuch compositions.

Ver. 3382. And fom for ftrokes] In the margin of Ms. C. 1. is the following note. "Ovid: Ictibus agrestis &c."

Ver. 3384. He plaieth Herode] This is much in character: The Parifh-Clerks had always a principal fhare in the representation of Myfteries. See the Pref. to Dodfley's Old Plays, p. xii.

Ver. 3392. the neighe flie] Gower has this proverb. *Conf. Am.* B. iii. f. 58.

An olde fawe is: who that is flygh

In place wher he may be nyghē,

He maketh the ferre leef loth.

Ver. 3449. Seinte Frideswide] *Seint* is one of the very few French adjectives, which, after their naturalization here, retained for a confiderable time, I apprehend, a diftinction of Gender. See the Effay &c. p. 44.

Chaucer always writes it *Seinte*, when he ufes it in the feminine gender; and the final *e* is often to be pronounced, as in this place. See ver. 7186. 10292. *Seinte Marie*.—ver. 7406. 7701. *Seinte Charitee*. Of the fame form are *Excellente*, ver. 10459. and *Peregrine*, ver. 10742.

There is great propriety in making the Carpenter invoke St. Frideswide, who was Patroness of a confiderable Priory at Oxford, and in high estimation there.

Ver. 3457. another clerk] He alludes to a story, which is told of the famous Thales by Plato in his *Theætetus*, p. 127. Ed. Fic. but our author probably read it in the *Cento Novelle Antiche*. N. 36. It is there entitled, *D'uno Strologo ch' ebbe nome Milensius, che fu ripreso da una donna*.

Ver. 3479. wightes] *Witches*. In the Teutonic, *Wite-wrouwe*; but whether they were so called from their *wisdom*, or from their being supposed to be clothed in *white*, is not clear. A *widow*, in that language, is called a *wit-wrouwe*, from the latter circumstance. Kilian in v. See Keyfler's Dissertation *de Mulieribus Fatidicis*, in which, with a great deal of learning and probability, he has traced the popular notions of witches and witchcraft, in the northern parts of Europe, from a very early period. The faculty of floating upon the water, so as not to be capable of being drowned, is ascribed by Pliny to a race of male-witches in Pontus. Nat. Hist. 1. vii. c. 2. non posse mergi, ne quidem vestibus degravatos.

Ver. 3480. the Night-spel] *The charm*, which follows, ver. 3483—6. is so lamely represented in all the Mss. that I have left it as I found it in the common editions. It might perhaps be a little improved by reading it thus:

Jesu Crist and Seint Benedight
Blisse this hous from every wight,
Fro the nightes mare. Pater-noster.
Wher wonest thou Seint Peter's suster?

In ver. 2. *wicked* may be left out upon the authority of Ms. A. and others. It is certainly an unnecessary epithet.

Ver.

ver. 3. *Pater-noster* was often repeated in the middle, as well as at the end, of charms.

ver. 4. Instead of *wonest*, some copies read *wendest*. I do not understand how the Night-mare came to be allied to St. Peter.

To say the truth, I suspect this charm to be an interpolation. We have a Night-spel of another form in Gervas. Tilber. Otia Imper. l. iii. c. 93. See also the Decameron. D. vii. N. 1.

Fantasma, Fantasma,
Che di notte vai,
A coda ritta ci venisti,
A coda ritta te n'andrai &c.

Concerning the Night-mare, see Keyser, *Antiq. Septent.* p. 497.

Ver. 3509. no labbe] No *blab*. Labben, HOLL. Klappen, BELG. *blaterare*. Kilian.

Ver. 3512. harwed helle] Harried. SAX. *bartassed*, *subdued*. Our ancestors were very fond of a story of Christ's exploits in his *Descensus ad inferos*, which they called the *harrowing of Helle*. They took it, with several others of the same stamp, from the Gospel of Nicodemus. Fabr. Cod. Apoc. N. T. There is a Poem upon this subject in Ms. Bod. 1687.

Hou Jesu Crist *herowed helle*
Of harde gestes ich wille tellen

And in the *Chester Whitfun-Playes*, Ms. Harl. 2013. the company of Cookes, which was to exhibit the 17th Pageant, or the *Descensus ad inferna*, is thus addressed.

You Cookes with your carriage see that you doe well,
In pagente sett out the *harrowinge of hell*.

See also P. P. pass. xix. f. 101—3.

Ver. 3526. for God] *Pour dieu.* FR.

Ver. 3539. The sorwe of Noe] It will be in vain, I apprehend, to look for this anecdote in Genesis, even in Dr. Kennicot's edition. Nicholas probably quoted it from the Mysteries, with which the Carpenter was better acquainted. The dispute between Noah and his wife upon this occasion makes a considerable part of the 3d Pageant of the *Chester Whitfun-Playes* above-mentioned. Ms. *Harl.* 2013. The following lines will shew the grounds of her refusal to embark.

NOE. Wife, come in, why standes thou there?
Thou art ever froward, that dare I swere.
Come in on Godes halfe; tyme it were,
For fear lest that wee drowne.

WIFE. Yea, Sir, set up your saile,
And rowe forth with evil haile,
For withouten anie faile
I wil not oute of this toune;
But I have my gossipes everich one,
One foote further I will not gone:
They shal not drown by St. John,
And I may save ther life.
They loved me full well by Christ.
But thou will let them into thie chift,
Ellis rowe forth, Noe, when thou list,
And get thee a newe wife.

At last Sem, with the assistance of his brethren, fetches her on board by force, and upon Noah's welcoming her she gives him a box on the ear.

These

These Playes are said (perhaps truly) to have been first written in 1328. but the Harleian Ms. represents them, as they were to be exhibited in 1600. There is a better copy of the same Playes in the Bodl. Lib. E. N. 115. transcribed by one William Bedford, 1604. but even in that we see but small remains of the original diction and orthography.

Ver. 3624. His owen hond] *With* his own hand.
So Gower, *Conf. Am.* fol. 76. b.

The crafte Mynerve of wolfe fonde,
And made cloth *ber owen bonde.*

See also fol. 113. a.

Thyng which he sayd *his owne mouth.*

Ver. 3625. the stalkes] *The steps.* Gloss. Urr, but I rather believe the *renes* to mean the *steps*, and the *stalkes* the *upright pieces* of a ladder.

Ver. 3638. clum] From the SAX. clumian, *mufitare, murmuare.*

Ver. 3692. a trewe love] What kind of thing this was to be borne *under the tongue*, I do not understand.

Ver. 3703. I swelte and fwete] *Sweltan*, SAX. signifies *To die*. Chaucer uses *fwelte* to signify the effect of a great oppression of spirits, See ver. 1358. 9650. R. R. 2480. Hence our word *fultry* (*fweltry*) to expresse a *suffocating* heat.

Ver. 3709. it wol not be, *compame*] So Ms. C. 1. It is put (for the sake of the rime) instead of the FR. *Compaine*, *compagnon*. We use *friend* in the same sense. In Ms. C. it is written *compaine*; in some of the best Ms. *com bame*. The Editions read—

As helpe me God *and sweet Saint Jame*,

Ver. 3724. *thyne ore*] The Editt. have made it *thy nore*. But *ore* is the right word. It signifies *grace, favour, protection*. See R. G. p. 381. *mylce and ore, mercy and grace*,—p. 475. *in was ore ich am ido, in whose protection I am put*. And *Li beaus disconus*. Ms. Cotton. Cal. A. ii. fol. 49. b.

Syr Ly beaus thurstede fore,
And seyde; Maugys, *thyn ore*,
To drinke lette me go.

Where *thyne ore* must be understood to mean *with thy favour*, as in this passage of Chaucer.

Ver. 3768. *the viretote*] This is the reading of the best Ms. The explanation of the word I leave to the reader's sagacity.

Ver. 3772. *more tawe on his distaf*] So in Froissart, v. iv. p. 92. Ed. 1574. *Il aura en bref temps autres esloupes en sa quenouille*.

Ver. 3809. *an hondbrede al aboute*] *Al* has been added for the sake of the metre, but, I believe, unnecessarily. The original phrase was *an bondes brede*, an hand's breadth; so that *hondbrede* (as it is written in some Ms.) would naturally continue to be pronounced as a trisyllable.

Ver. 3819. *he fond neyther to felle*] This is a French phrase. Fabliaux, t. ii. p. 282.

Ainc tant come il mist à descendre

Ne trouva point de pain à vendre.

In the next verse, *felle*, for the sake of the rime, is put for *sille*. SAX. Syl. FR. *sveil*. LAT. *solum*.

Ver. 3862. *So the ik*] *So the I*; so may I *the*, or *thrive*. This ancient phrase is terribly corrupted in
most

most of the Mss. and Editt. It occurs again below, ver. 12881. 16397.

Ver. 3863. With blering] *With a trick put upon a proud Miller.* So ver. 17201. blered is thyn eye; *thou art cheated.* And R. R. ver. 3912. almost blered is mine eye; *I am almost cheated.*

Ver. 3877. As hath a leke] Boccace has the same allusion. Decam. Introd. to D. iv. *Et quegli, che contra alla mia eta parlando vanno, mostran male che conoscano, che per che il porro habbi il capo bianco, che la coda sia verde.*

Ver. 3880. Yet in our ashen] There is so great a resemblance between this line and the following of the *Church-yard Elegy*, Doddsley's Coll. vol. 4.

Ev'n in our ashes live their wonted fires—
that I should certainly have considered the latter as an imitation, if Mr. Gray himself had not referred us to the 169 (170) Sonnet of Petrarch, as his original. *Ch' i' veggio nel pensier &c.*

Ver. 3893. the chimbe] Kime, TEUT. means the prominence of the Staves beyond the head of the barrel. The imagery is very exact and beautiful.

Ver. 3904. it is half way prime] In the Discourse &c. § xiv. I have supposed that this means *half way* past *prime*, about half hour after seven A. M. the *half way* between Prime and Terce. In the fictitious *Modus tenendi Parliamentum* (a book not much older than Chaucer) *Hora mediæ primæ* seems to be used in the same sense. c. *de diebus et horis Parliamenti*. Ms. Cotton. Nero. D. vi. On common days *Parliamentum debet inchoari horâ mediæ primæ—in diebus festiuis horâ primâ propter divinum servitium.* In a contemporary

French translation of this treatise, Ms. Harl. 305. *bora mediæ primæ* is rendered *a la ny heure le prime*; in an old English version, Ms. Harl. 930. *the oure of nyd pryne*; and in another, Ms. Harl. 1309. *midde prime time*. Our author uses *prime large* ver. 10674. to signify that prime was considerably past.

Ver. 3909. set his howe] *His hood*. So in Tr. B. iii. 775. *an howve above a call* signifies a hood over a cap. And in P. P. fol. 4. Serjeants at Law are described in *howves of Silk*; but in fol. 16. it is said.

Shal no fergeant for his service were no *filke hode*. Both words seem to be derived from the TEUT. Hoofd; a head.

Hood and Cap being equally coverings for the head, to set a man's *howve* is the same as to set his cap. See n. on ver. 587.

Ver. 3927. a long pavade] It appears from ver. 3958, that *the pavade* was a weapon of offence. Of what sort I cannot tell, as I do not remember to have met with the word any where else. *Pavois*, FR. in those times signified a long shield.

Ver. 3929. A joly popper] *Abedkin*, according to Sp. and Sk. who however produce no authority for such an interpretation. The name seems to be fitter for a pistol; though I am not prepared to prove that pistols were carried in the pocket in Chaucer's time.

Ver. 3934. a market-beter] *One that makes quarrels in markets*, says the Glossary, But, according to Mr. Upton [Pref. to Observ. on Shakesp. p. xx.] "A market-beter is one who raises the price of the market.—To beat the fire Chaucer uses in the Knight's Tale

Tale [ver. 2255. 2294.] for—to rouse, to stir up.” Though this explanation of Mr. Upton’s be not quite satisfactory, I think it far preferable to the other.

Ver. 3939. *deinous Simekin*] His name was *Simon* [ver. 4020, 4.], of which *Simekin* is the diminutive; and from his *disdainful, insolent* manners he had acquired the surname of *Deinous*, just as Nicholas, in the former tale, ver. 3199. “was cleped *Hendy*,” from the very opposite behaviour. A great number of our surnames have been derived from qualities of the mind, and it is reasonable to suppose that at the beginning they were merely *personal*, like what we call *nicknames*. It is probable that the use of *hereditary* surnames was not, even in Chaucer’s time, fully established among the lower classes of people.

Ver. 3988. the *Soler* hall] This is the true reading. It means *the Hall with the Soler*. Before the students in our Universities were incorporated, they lived in lodging-houses, called Inns, Halls, and Hostels, which were often distinguished by names taken from some peculiarity in their construction. One at Cambridge was called *Tyled Ofile*. [Parker’s *Scel. Cantab.* ap. *Lel. Collect.* t. v. p. 189.] And at Oxford *Oriel* College probably derives its name from a large Messuage, vulgarly known by the name of *Le Oriole*, upon the site of which it stands. *Ayliffe’s Hist.* v. i. p. 287. An *Oriel*, or *Oriol*, was a Porch; [Du Cange, in v. *ORIOLUM*] as a *Soler* seems originally to have signified an open gallery, or balcony, at the top of the house; though latterly it has been used for any upper room, loft, or garret. [Idem, in v. *SOLARIUM*. Watts, Gloss.]

Gloss. ad Mat. Par.] Froissart, v. i. c. 234. Les femmes de la ville *monterent* en leurs logis et en *folliers*. In the description of Cambridge above cited, p. 188. there is mentioned a *Garret-ofle*.

Ver. 4012. Strother] I cannot find any place of this name in England; there is a Struthers, or Strauther, in the Shire of Fife.

Ver. 4021. How fares] It may be observed, that Chaucer has given his Northern Clerks a northern dialect. I will just point out a few particulars in which their language differs from that used in the rest of his work.

1. They terminate the third person Singular, and the whole Plural number of their verbs in *es*, instead of *eth*, or *en*. So, in the present instance, we have—*fares*; and in the lines immediately following—*bas*; *beboves*; *bas*; *werkes*; *gas*; *wagges*; *fallles*.

2. They use *a* in a great number of words, which Chaucer in other places writes with *o*; as, *swa* for *so*; *bame* for *home*; *fra* for *fro*. ver. 4071, 2. *banes* and *anes*, for *bones* and *ones*, &c. That this was the Northern practice appears from the following note. Hist. Abbat. Pipewell. Monast. Ang. v. i. p. 816. Et sciendum quod Monachi *boreales* scripserunt in cartis nostris *Rabage* pro *Robarve*.

3. Many of their words are of the obsolete Saxon form; as, ver. 4031. *benen*, for *bennes*; ver. 4076. *whilke* for *whiche*; ver. 4083. *alswa* for *also*; ver. 4128. *slike* (from *swilke*) instead of *fwiche*; ver. 4130. *gar* for *make*, or *let*; &c.

4. If

4. If I am not mistaken, he has designedly given them a vulgar, ungrammatical phraseology. I do not remember in any other part of his writings such a line as ver. 4043.

I is as ill a miller as *is* ye.

See also ver. 4084. *I is*; ver. 4087. *Thou is*.

Ver. 4027. *I hope*] *I expect*. It signifies the mere expectation of a future event, whether good or evil, as *ἐλπίζω* GR. and *spero* LAT. often do. So in Shakespeare, Ant. and Cl.

I cannot hope

Cæsar and Anthony shall well greet together.

Ver. 4038. answered] SAX. *andfwarode* is a compound word of *AND*, *contra*, and *fwaran*, which, in the Islandic, signifies *dicere*. Barthol. Ant. Dan. p. 690. Thorbiorg svarar. *Thorbiorga dicit*. This etymology accounts for its being accented upon the middle syllable—*anfwéred*. See ver. 4126.

Ver. 4053. to the wolf thus spake the Mare] The story alluded to is told of a mule in *Cent. Nov. Ant.* N. 91. The Mule pretends, that his name is written upon the bottom of his hind-foot. The Wolf attempting to read it, the Mule gives him a kick on the forehead and kills him. Upon which the Fox, who was present; observes, *Ogni huomo, che fa lettera, non è salvo*. There is a similar story of a Wolf and a Mare, in the most delectable *History of Reynard the Fox*. Edit. 1701. ch. xviii. but whether that story be in Caxton's edition; whether it be in the Dutch book from which Caxton translated; whether the Dutch book be an original composition or a translation; when it was written &c. are all points, upon which I wish to be informed

informed by some more knowing Antiquary. I will just observe that one of the Foxes tricks, ch. xiv. seems to be alluded to by Richal de Berbeiffel [*Richard de Berbezieux*] a Provençal poet, who died in 1383. [*Quadrio*, t. ii. p. 144.] I will cite the passage from *Mf. Crofts*. fol. cxi. though I do not understand the last clause.

Anc Ranart d'Isengrin
 Tan gen no sap venjar,
 Qan lo fiz escorzar,
 Ell dit per eschernir
Chapels et gan Com eu faz no mair.

Reynard here seems to have procured Isengrim's skin to be stript off, to make him *a hood and gloves*. In the English, he procures the Wolfes shoes to be pulled off and put upon his own feet.

Ver. 4059. a levefell] This word is plainly derived from the SAX. *lese*, *folium*, and *setl*, *sedes*. *Metesfel* is a word of the same form. Peter of Langt. p. 334. "*It negbed nere metesfel.*" *It was near the time of sitting down to dinner.* A *levefel* therefore signifies a *leafy seat*, an *arbour*. It may be understood in the same sense in the *Persones Tale*, p. 183. "*right as the gay levefell at the Taverne is signe of the win that is in the cellar.*" So that perhaps our old proverb, Good wine needs *no bush*, meant originally—*no arbour* to drink it in. Laterly however *levefel* was used for *bush*; as in this passage of Rowley's *Ellinoure and Jaga*. St. iv. 3, 4.

No mo the amblyng palfrie and the horne
 Shall from *the leffel* rouze the foxe awaie,

Ver.

Ver. 4138. chalons] Whatever they were, they probably were so called from their being made at *Chalons*. The Glossary interprets them to be *blankets*; but a passage in the Monast. v. ii. p. 720. would rather lead one to suppose them *coverlids*;—aut pannos pictos, qui vocantur *Chalons*, loco lectisternii.

Ver. 4206. a cokenay] That this is a term of contempt, borrowed originally from the kitchen, is very probable. A Cook, in the base Latinity, was called *Coquinator*, and *Coquinarius*, from either of which *Cokenay* might easily be derived. In P. P. fol. xxxv. b.

And yet I say by my soule I have no salt bacon,
Ne no *cokeney* by Christe coloppes to make.

It seems to signify a *Cook*. And so, perhaps, in the Turnament of Tottenham. Anc. Poet. t. ii. p. 24.

At that feast were they served in rich array;

Every five and five had a *cokeney*.

That is, I suppose, a *cook*, or *scullion*, to attend them.

In those rimes ascribed to Hugh Bigot, which Camden has published, Brit. col. 451. (upon what authority, I know not)

“Were I in my castle of Bungey

“Upon the river of Waveney,

“I would ne care for the King of *Cockeney*.”

The author, in calling London *Cockeney*, might possibly allude to that imaginary country of idleness and luxury, which was anciently known by the name of *Cokaigne*, or *Cocagne*; a name which Hickes has shewn to be derived from *Coquina*. Gr. A. S. p. 231. He has there published an excellent description of the country

of *Cokaigne*, in old English verse, but probably translated from the French. At least the French have had the same fable among them, for Boileau plainly alludes to it. Sat. vi.

Paris est pour un riche *un país de Cocagne*.

The festival of *La Cocagna* at Naples, described by Keyssler, v. ii. p. 369, appears to have the same foundation. It probably commenced under the Norman government. There is a mock-heroic poem, in the Sicilian dialect, entitled *La Cuccagna conquistata*, by Gio. Battista Basili, Palerm. 1674. in which the description of *l'alma città di Cuccagna* begins thus :

Sedi Cuccagna futta una montagna
Di furmaggiu grattatu, et havi in cima
Di maccaruni una caudara magna.

Ver. 4318. Him *thar* not] I have restored this old word, upon the authority of the best Mss. in this and other places. See ver. 5911. 5918. 6947. 17301. It is derived from the SAX. *thearfian*, *necesse habere*; and is generally used as an Impersonal. "Him *be-hoveth* not to *winne*, or *acquire* good, that doth evil." I have ventured to substitute *winne* instead of the common reading *wene*, of which I could make no sense. Ms. B. d. reads. *He may nought wilne w.*

Ver. 4345. a Jacke of Dover] The general purport of this phrase is sufficiently explained in the following line; but the particular meaning I have not been able to investigate.

Ver. 4348. of thy perseelee] An old *Boke of Kokery*, which I have consulted upon this occasion, Ms. *Harl.* 4016. has a receipt for "*Gose or capon farced,*" but

it does not mention *parseley*. It only says in general terms, "Take yolkes of eyeron (egges) hard yfodde and hew hem smale with *the herbes*—and caste therto poudre of ginger peper canell and salt *and grapes in tyme of yere*."

Ver. 4345. soth play *quade spel*] As this is said to have been a *Flemish* proverb, I have inserted *spel* from Mss. Ask. 1. 2. instead of the common reading *play*. *Spel*, in TEUT. is *ludus*, as *quade*, or *quaed*, is *malus*. Sir John Harrington, in his *Apologie of Poetrie*, quotes an old saying of the same import. *Soth bourde is no bourde*.

Ver. 4375. riding—in Chepe] There were sometimes Justs in Cheapside. Hollingsf. v. ii. p. 348. But perhaps any procession may be meant. Mss. Ask. 1. 2. read *revel*.

Ver. 4377. And til] *And* is added.

Ver. 4394. *they* play] So Mf. C. All the rest read *he*.

Ver. 4413. a louke] *A receiver to a thief*, Sp. Sk. This explanation, I believe, is a mere fancy, but I have nothing better to propose.

Ver. 4421. Our Hoste saw wel] Concerning the time of day meant to be pointed out in the following lines, see the Discourse &c. § v.

Ver. 4450. Malkins maidenhede] A common phrase. P. P. fol. vii. a. b.

Ye have no more merit of masse ne of houres
Than *Malkin of hire maydenhood*, that no man desireth.

Ver. 4467. *But* Chaucer] So Mss. C. 1. Ask. 1. 2. In the Editt. it had been strangely corrupted into *That*. Ver.

Ver. 4467. In youthe he made of Ceys] The story of Ceyx and Alcyone is related in the introduction to the poem, which was for some time called "*the Dreme of Chaucer*," but which, in the Mss. Fairf. 16. and Bod. 638. is more properly entitled "*the booke of the Duchesse*." The following note, which has been prefixed to it in all the later editions, is in Ms. Fairf. in the hand-writing of John Stowe. "*By the person of a mourning Knight sitting under an oke is meant John of Gaunt, Duke of Lancaster, greatly lamenting the death of one whom hee entirely loved, supposed to be Blanche the Duchesse*." I believe John is very right in his conjecture. Chaucer himself, in his Leg. of G. W. 418. says, that he made "*the deth of Blaunche the Duchesse*;" and in the poem now under consideration he plainly alludes to her name, ver. 948.

"And faire white she hete;

That was my lady's name right."

On the other hand, the Knight is represented, ver. 455, 6.

"Of the age of foure and twenty yere,

Upon his berde but litel here"—

whereas John of Gaunt, at the death of Blanche in *nine and twenty* 1369, was about *one and thirty* years of age. But this perhaps was a designed misrepresentation.

I will just observe that the manner, in which Chaucer speaks of his own age at the time of this composition, is a confirmation of what has been suggested in the Discourse &c. n. 3. that the Canterbury Tales were the work of his latest years. When the Dutcheſs Blanch died, he was *one and forty*; a time of life, which,

which, I believe, a man seldom calls his *youth*, till he is advanced at least twenty years beyond it.

Ver. 4481. the Seintes legende of Cupide] In the Editt. it is called *the Legende of good women*; in Ms. Fairf. 16. *the Legendis of 1x gode women*. According to Lydgate [Prol. to Boccace], the number was to have been *nineteen*; and perhaps the Legende itself affords some ground for this notion. See ver. 183. But this number was probably never completed, and the last story of Hypermnestra is seemingly unfinished.

In this passage the Man of Lawe omits two Ladies, viz. Cleopatra and Philomela, whose histories are in the Legende; and he enumerates eight others, of whom there are no histories in the Legende, as we have it at present. Are we to suppose, that they have been lost?

With respect to the time of Chaucer's writing the Legende, see the Discourse &c. n. 3.

Ver. 4486. The plaint of Deianire] This reading is supported by several Mss. of middling authority; but the better copies read *Diane*, and Ms. A. *Syane*. There is a nymph *Cyane* in Ovid [Metam. l. v.], who weeps herself into a fountain; but not for love.

Ver. 4512. To Muses, that men clepe Pierides] He rather means, I think, the daughters of Pierus, who contended with the Muses, and were changed into Pies. Ovid, Metam. l. v.

Ver. 4515. with hawebake] So Ms. A. The other readings are—hawe i bake. Mss. Ask. i. 2.—hawke bake. B. C.—hevy bake. B. 4. 1.—have wee bauke. E.—have we bake. B. 2. HA.—hawe ybake.

Ca. 2.—the whiche hath no lak. Ca. 1.—The reader may take his choice of them.

Ver. 4534. Bet is to dien] This saying of Solomon is quoted in Rom. de la Ro. 8573. Mieux vault mourir que pauvres estre.

Ver. 4617. In sterres] This passage is imitated from the *Megacosmus* of *Bernardus Sylvestris*, an eminent philosopher and poet about the middle of the XIIth Century. Fabric. Bibl. Med. Ætat. in v. *Bernardus Carnotensis* & *Sylvestris*. I will transcribe here the original lines from Ms. Bod. 1265.

Præjacet in stellis series, quam longior ætas

Explicet et spatiis temporis ordo suis,

Sceptra Phoronei, fratrum discordia Thebis,

Flamma Phaëthontis, Deucalionis aquæ.

In stellis Codri paupertas, copia Croesi,

Incestus Paridis, Hippolytique pudor.

In stellis Priami species, audacia Turni,

Sensus Ulyxeus, Herculesque vigor.

In stellis pugil est Pollux et navita Typhis

Et Cicero rhetor et geometra Thales.

In stellis lepidum dictat Maro, Milo figurat,

Fulgurat in Latia nobilitate Nero.

Astra notat Persis, Ægyptus parturit artes,

Græcia docta legit, prælia Roma gerit.

The four lines in Italics are quoted in the Margin of Ms. C. 1.

Ver. 4709. Or Ilion brent] There is great confusion among the Mss. in this line. I have made the best sense that I could, without departing too far from them. Ms. A. reads,

“ Or

"Or whanne Ilion brende Thebes the citee."

which might lead one to conjecture,

"Or whanne *Philip* brende Thebes the citee."

This last phrase is French. See Froissart, v. i. c. 225. dedans Rènes *la cité* et environ.

Ver. 4725. O Mars o. Atyzar] So Ms. A. Other Mss. read, *Atbasir*, *Atayzer*, *Attezer*, *Atazir*. I am not Astrologer enough to determine which is the right word. *Atizar*, SPAN. and *attiser*, FR. signify *to light a fire, to inflame*. But whether that sense can have any place here, I am doubtful.

Ver. 4732. is ther non electioun]. In the margin of Ms. C. 1. is the following quotation. Omnes concordati sunt, quod Electiones sint debiles, nisi in divitibus: habent enim isti, licet debilitentur eorum electiones, radicem, i. natiuitates eorum, quæ confortat omnem planetam debilem in itinere, &c. It is taken from *Liber Electionum* by one Zael. Ms. Harl. 80. Bod. 1648.

Ver. 4841. O foden wo]. I shall transcribe the following passage from the Margin of Ms. C. 1. though I know not from what author it is borrowed, as it confirms the readings adopted in the text. *Semper mundanæ lætitiæ tristitia repentina succedit. Mundana igitur felicitas multis amaritudinibus est respersa. Extrema gaudii luctus occupat. Audi ergo salubre consilium; in die bonorum ne immemor sis malorum.* The Editt. read. O Soudan, wo &c.

Ver. 4858. fote-hot]. *Hastily, with all expedition.* See Gower, Conf. Am. fol. 816.

And forth with all anone *fote hote*

He stale the cowe —

See also R. R. 3827. *Haut le pied*, in French, has the same signification. Cotgrave, in v. So that I should suspect *hot*, in our phrase, to be a corruption of *haut*.

Ver. 5004. how he might quite hire while] *Her time, labour &c.* So in the Leg. of Ariadne, v. ult. "the diuel *quite him his while*."

Ver. 5191. O messager] *Quid turpius ebrioso, cui factor in ore, tremor in corpore; qui promit stulta, prodit occulta; cui mens alienatur, facies transformatur? nullum enim latet secretum ubi regnat ebrietas.* Marg. C. 1.

Ver. 5345. O foule lust] *O extrema libidinis turpitude, quæ non solum mentem effeminat, set etiam corpus enervat: semper secuntur dolor et pœnitentia post, &c.* Marg. C. 1.

Ver. 5506. Som men wold sayn] See Gower, *Conf. Am.* B. ii. fol. 35. b. 11. and the Discourse &c. § xv.

In another circumstance, which has been introduced with the same words, ver. 5429. our Author agrees with Gower, *ibid.* fol. 35. a. 1.

Ver. 5527. your Cufstance] I have added *your*, for the sake of the metre.

Ver. 5552. But litel while] In Marg. C. 1. *A mane usque ad vesperam mutabitur tempus. tenent tympanum et gaudent ad sonum organi, &c.*

Ver. 5555. Who lived ever] *Ibid.* *Quis unquam unicam diem totam in sua dilectione duxit jocundam? quem in aliqua parte diei reatus conscientiae, viz. impetus iræ, vel motus concupiscentiae non turbavit;*
quem

quem livor, vel ardor avaritiæ, vel tumor superbiæ non vexavit, quem aliqua jactura, vel offensa, vel passio non commoverit, &c.

Ver. 5583. I have already given my reasons for following the best Mss. in placing this Prologue of the Wife of Bathe next to the Man of Lawes Tale. Discourse &c. § xvi. The want of a few verses to connect this Prologue with the preceding Tale was perceived long ago; and the defect was attempted to be supplied by the author of the following lines, which in Mss. B. are prefixed to the common Prologue.

Oure oost gan tho to loke up anon.
 Gode men, quod he, herkeneth everichone,
 As evere motē I drynke wyn or ale,
 This marchant hath itold a mery tale,
 Howe Januarie hadde a lither jape,
 His wyf put in his hood an ape.
 But hereof I wil leve off as now,
 Dame wyf of Bathe, quod he, I pray you
 Telle us a tale now nexte after this.
 Sir oost, quod she, so god my soule blis,
 As I fully thereto wil consente,
 And also it is myn hole entente,
 To done yow alle disporte as that I can,
 But holde me excused; I am a woman.
 I can not reherse as these clerkes kune.
 And riyt anon she hath hir tale bygunne.

Experience &c.

The same lines are in Mss. Bod. C and Z. I print them here, in order to justify myself for not inserting them in the text,

Ver. 5626. I have wedded five] After this verse, the six following are in Mss. C. 1. HA. C. 2. and in Edit. Ca. 2.

Of whiche I have pyked out the beste
Bothe of here nether purs and of here cheste.
Diverse scoles maken parfyt clerkes,
And diverse practyk in many sondry werkes
Maken the werkman parfyt sekirly:
Of five husbondes scoleryng am I,
Welcome the fixthe &c.

If these lines are not Chaucer's, they are certainly more in his manner than the generality of the imitations of him. Perhaps he wrote them, and afterwards blotted them out. They come in but awkwardly here, and he has used the principal idea in another place. March. T. ver. 9301.

Ver. 5677. I graunt it wel, I have non envie,

Though maidenhed preferre bigamie] So these two verses stand, without any material difference, in all the Mss. If they are right, we must understand *preferre* to signify the same as *be preferred to*. Knowing no example of such a construction, I have ventured at an alteration of the text. It might have been as well, perhaps, to have left the first line untouched, and to have corrected the second only thus:

Though maidenhed *be prefer'd to* bigamie.

Ver. 5681. a lord in his household] See 2 Tim. ii. 20.

Ver. 5764. writeth Ptholomee] In the Margin of Ms. C. 1. is the following quotation: *Qui per alios non corrigitur, alii per ipsum corrigitur*. But I cannot find

find any such passage in the *Almageste*. I suspect that the Wife of Bathes copy of Ptolemy was very different from any that I have been able to meet with. See another quotation from him, ver. 7906.

Ver. 5810. Sweren and lien] *Rom. de la R.* ver. 19013.

Car plus hardiment que nulz homs
Certainement jurent et mentent.

Ver. 5811. (I say not this] This parenthesis seems to be rather belonging to Chaucer himself than to the Wife of Bath.

Ver. 5814. Shal beren hem on honde] *Shal make them believe falsely*, the cow is *wood*. The latter words may either signify that the cow is *mad*, or *made of wood*. Which of the two is the preferable interpretation, it will be safest not to determine, till we can discover the old story to which this phrase seems to be a proverbial allusion.

Ver. 5817. Sire olde Kaynard] *Cagnard*, or *Caignard*, was a French term of reproach, which seems to have been originally derived from *Canis*. Menage, in v. In the following speech it would be endless to produce all Chaucer's imitations. The beginning is from the fragment of Theophrastus, quoted by *St. Jerome*, c. Jovin. l. i. and by *John of Salisbury*, Polycrat. l. viii. c. xi. See also *Rom. de la R.* ver. 8967. et suiv.

Ver. 5882. chamberere] *A chamber-maid*, Fr. See 8695. 8853.

Son varlet et sa chamberiere,
Aussi sa seur et sa nourrice

§ 4

Et

Et sa mere, si moult n'est nice.

Rom. de la R. 14480.

Ver. 5923. in the apostles name] See 1 Tim. ii. 9.

Ver. 6042. Metellius] This story is told by Pliny, Nat. Hist. l. xiv. c. 13. of one *Mecenius*; but Chaucer probably followed Valerius Maximus, l. vi. c. 3.

Ver. 6049. In woman vinolent] *Rom. de la R.* 14222.

Car puisque femme est enyvree

El n'a point en soy de deffence.—

Ver. 6065. Seint Joce] or Josse, *Sanctus Judocus*, was a Saint of Ponthieu. *Vocab. Hagiol.* prefixed to Menage, *Etymol. Fr.*

Ver. 6137. visitations] *Rom. de la R.* 12492.

Souvent voise à la mere Eglise,

Et face visitations

Aux nopces, aux processions,

Aux jeux, aux festes, aux caroles.—

Ver. 6151. bobance] *Boasting, pride.* Fr. en orgueil et en bobans. Froissart, v. iv. c. 70. In the Editt. it is *bofance*. The thought in the next lines is taken from *Rom. de la R.* 13914.

Moult a souris povre recours,

Et met en grand peril la druge,

Qui n'a qu'ung partuys à refuge,

Ver. 6191—4. These four lines are wanting in Mss. A. Ask. 1. 2. and several others. And so are the eight lines from ver. 6201. to ver. 6208, incl. They certainly might very well be spared.

Ver.

Ver. 6216. with his fist] Ms. A. reads—*on the lyfte*—and so does Ed. Ca. 2. with the addition of (what was at first a marginal gloss) *on the Cheke*. In support of this reading it may be observed, that Sir Thomas More, among many Chaucerian phrases, has this, in his *Merry Jest of a Sergeant* &c.

And with his fist

Upon the lyft

He gave him such a blow.—

Ver. 6227. open-heded] This is literally from Val. Max. l. vi. c. 3. *uxorem dimisit, quod eam capite aperto foris versatam cognoverat*. He gives the reason of this severity. *Lex enim tibi meos tantum præfinit oculos, quibus formam tuam approbes*. His decoris instrumenta compara: his esto speciosa &c.

Ver. 6230. a fommer-game] This expression, I suppose, took its rise from the Summer being the usual season for Games. It is used in P. P. fol. xxvii.

I have lever here an harlotry, or a Somers game— This story is also from Val. Max. l. vi. c. 3. P. Sempronius Sophus—*conjugem repudii notâ affecit, nihil aliud quam se ignorante ludos ausam spectare*.

Ver. 6253. Valerie and Theophrast] Some account has been given of these two treatises in the Discourse &c. n. 19. As to the rest of the contents of this volume, Hieronymus *contra Jovinianum*, and Tertulian *de Pallio* are sufficiently known; and so are the Letters of Eloisa and Abelard, the Parables of Solomon, and Ovid's Art of Love. I know of no *Trotula*, but one, whose book *Curandarum ægritudinum muliebrum ante, in, et post partum*, is printed int. *Medicos antiquos*,
Ven.

Ven. 1547. What is meant by *Crisippus* I cannot guess.

Ver. 6257. Which book was ther] I have here departed from the Mss. which all read,—In which book ther was eke.—Perhaps, however, it might be sufficient to put a full stop after Jovinian.

Ver. 6284. exaltation] In the old Astrology, a Planet was said to be in its Exaltation, when it was in that sign of the Zodiac, in which it was supposed to exert its strongest influence. The opposite sign was called its Dejection, as in that it was supposed to be weakest. To take the instance in the text, the Exaltation of Venus was in *Pisces* [See also ver. 10587.], and her dejection of course in *Virgo*. But in *Virgo* was the Exaltation of Mercury,

She is the welthe and the ryfynge

The lust the joy and the lykyng

Unto Mercury.—

Gower, *Conf. Am.* l. vii. fol. 147. So in ver. 10098. Cancer is called *Joves exaltation*.

Ver. 6303. Tho redde he] Most of the following instances are mentioned in the *Epistola Valerii ad Rufinum de non ducendâ uxore*. See also *Rom. de la R.* 9140. 9615. et suiv.

Ver. 6329. Of Lima—and of Lucie] In the *Epistola Valerii &c.* Ms. Reg. 12. D. iii. the story is told thus: *Luna* virum suum interfecit quem nimis odit: *Lucilia* suum quem nimis amavit. Illa sponte miscuit aconita: hæc decepta furorem propinavit pro amoris poculo. *Lima* and *Luna* in many Mss. are only distinguishable by a small stroke over the *i*, which may be

be easily overlooked where it is, and supposed where it is not.

Ver. 6339. Latumeus] In Mss. Ask. i. 2. it is *Latusynius*: In the *Epistola Valerii* just cited, *Pavorinus* flens ait Arrio —.

Ver. 6355. mo proverbes] For the following aphorisms see Prov. xxi. 9. 19. and xi. 22. The observation in ver. 6364. is in Herodotus. B. i. p. 5. Ed. Weffeling.

Ver. 6414. the Sompnour herd the Frere gale] The same word occurs below, ver. 6918. "and let the Sompnour gale." In both places it seems to be used metaphorically. *Galan*, SAX. signifies *canere*. It is used literally in the Court of Love, ver. 1357. where the Nightingale is said—to crie and gale. Hence its name, *Nightegale*, or *Nightengale*. In the ISLAND. *at gala* is *ululare*, *Galli more exclamare*; and *Hana gal*; *Gallicinium*. Gudm. And. Lex. Island.

Ver. 6439. King Artour] I hope that Chaucer, by placing his Elf-quene in the dayes of King Artour, did not mean to intimate that the two monarchies were equally fabulous and visionary. Master Wace has judged more candidly of the exploits of our British hero.

Ne tut menfonge, ne tut yeir;
Ne tut folie, ne tut faveir.
Tant unt li conteor conté,
E li fableor tant fablé,
Pur les contes enbelecer,
Ke tut unt fait fable sembler,

Le Brut. Ms. Cotton. Vitell. A. 7.

Ver.

Ver. 6441. faerie] *Féerie*. FR. from *Fée*, the French name for those fantastical beings which in the Gothic languages are called *Alfs*, or *Elves*. The corresponding names to *Fée*, in the other Romance dialects, are *Fata*, ITAL. and *Hada*, SPAN. so that it is probable, that all three are derived from the LAT. *Fatum*, which in the barbarous ages was corrupted into *Fatus* and *Fata*. See Menage, in v. FEE. Du Cange, in v. FADUS.

Our system of Faerie would have been much more complete, if all our ancient writers had taken the same laudable pains to inform us upon that head, that Gervase of Tilbery has done. Ot. Imp. Dec. iii. c. 61, 2. He mentions two species of Dæmons in England, which I do not recollect to have met with in any other author. The first are those, *quos Galli Neptunos, Angli PORTUNOS nominant*. Of the others he says—*Est in Angliâ quoddam dæmonum genus, quod suo idiomate Grant nominant, adinstar pulli equini anniculi, tibiis erectum, oculis scintillantibus &c.*

This last seems to have been a Dæmon *sui generis*, but the *Portunus* appears to have resembled the *Gobelin*, as described by Orderic. Vital. l. v. p. 556. Speaking of the miracles of St. Taurinus at Evreux in Normandy, he says—*Dæmon enim, quem de Dianæ phano expulit, adhuc in eadem urbe degit, et in variis frequenter formis apparens neminem lædit. Hunc vulgus Gobelinum appellat, et per merita Sancti Taurini ab humanâ læsione coercitum usque hodie affirmat.*

In the same manner Gervase says of the *Portuni*. *Id illis insitum est, ut obsequi possint et obesse non possint.*

He

He adds indeed an exception. Verum unicum quasi modulum nocendi habent. Cum enim inter ambiguas noctis tenebras Angli solitarii quandoque equitant, *Portunus* nonnunquam invisus equitanti se copulat, et cum diutius comitatur euntem, tandem loris arreptis equum in lutum ad manum ducit, in quo dum infixus volutatur, *Portunus* exiens *cachinnum facit*, et sic hujuscemodi ludibrio humanam simplicitatem deridet.—This is exactly such a prank as our *Hob* (or *Hop*) goblin was used to play. See the *Midsummer Night's Dream*. A. 2. S. 1. and Drayton's *Nymphidia* *.

It should be observed, that the *Portuni* (according to Gervase) were of the true Faery size, *staturâ pusilli, dimidium pollicis non habentes*. But then indeed they were *senili vultu, facie corrugatâ*. In Dec. i. c. 18. he describes another species of harmless Dæmons, called *Folleti*. Esprits Follets. FR. Folletti. ITAL.

The *Incubus*, mentioned below, ver. 6462. was a Faery of not quite so harmless a nature. He succeeded to the ancient *Fauni*, and like them was supposed to inflict that oppression, which goes under the name of the *Ephialtes*, or *Night-mare*. Pliny calls the *Ephialtes* *Faunorum in quiete ludibria*. N. H. l. 25. x. The *Incubus* however, as Chaucer insinuates, exerted his powers

* I shall here correct a mistake of my own in the Discourse & c. n. 23. I have supposed that Shakespeare might have followed Drayton in his Faery system. I have since observed, that *Don Quixot* (which was not published till 1605) is cited in the *Nymphidia*, whereas we have an Edition of the *Midsummer Night's Dream* in 1600. So that Drayton undoubtedly followed Shakespeare.

for love as well as for hate. Gervaf. Tilber. Déc. i. c. 17. Vidimus quosdam Dæmones tanto Zelo mulieres amare quod ad inaudita prorumpunt ludibria, et cum ad concubitum earum accedunt mirâ mole eas opprimunt, nec ab aliis videntur.

Ver. 6466. *came riding fro river*] Or, *fro the river*, as it is in some Mss. It means *from hauking at water-fowl*. Froissart, v. i. c. 140. Le Comte de Flandres estoit tousjours *en riviere*—un jour advint qu'il alla voller *en la riviere*—et getta son Fauconnier un faucon *apres le heron*, et le Comte aussi un.—So in c. 210. He says, that Edward III had with him in his army—trente fauconniers à cheval, chargez d'oïseaux, et bien foixante couples de forts chiens et autant de levriers : dont il alloit, chacun jour, ou en chace ou *en riviere*, ainsi que il luy plaïsoit. Sire Thopas is described as following this knightly sport, ver. 13665.

He coude hunte at the wilde dere,
And ride on hauking *for the rivere*
With grey goshawk on honde.

Ver. 6710. Ful felde up riseth] Dante, Purg. vii.
121.

Rade volte risurge per li rami
L'humana probitate : et questo vuole
Quei che la da, perche da se si chiami.

Ver. 6740. For gentillesse] A great deal of this reasoning is copied from Boethius de Consol. l. iii. Pr. 6. See also R. R. 2180; & seq.

For villanie maketh villeine,
And by his dedes a chorle is seine, &c.

Ver.

Ver. 6777. Poverté is hateful good] In this commendation of Poverty, our author seems plainly to have had in view the following passage of a fabulous conference between the Emperour Adrian and Secundus the philosopher, reported by Vincent of Beauvais, *Spec. Histor.* l. x. c. 71. *Quid est Paupertas? Odibile bonum; sanitatis mater; remotio curarum; sapientiæ repertrix; negotium sine damno; possessio absque calumnia; sine sollicitudine felicitas.* What Vincent has there published appears to have been extracted from a larger collection of *Gnomæ* under the name of Secundus, which are still extant in Greek and Latin. See Fabric. Bib. Gr. l. vi. c. x. and Ms. *Harl.* 399. The author of *Pierce Ploughman* has quoted and paraphrased the same passage, fol. 75.

Ver. 6781. elenge] *Strange*; probably from the old Fr. *esloingné*. So in the Cuckow and Nightingale, ver. 115.

Thy songes ben so *elenge* in good fay.
And in P. P. fol. 3. b.

Where the cat is a kiten, the court is full *elenge*.
See also fol. 46. b.

Ver. 6797. For filthe and elde also, so] Though none of the Mss. that I have seen, authorize the insertion of the second *so*, it seems absolutely necessary.

Ver. 6858. auctoritees] *Auctoritas* was the usual word for what we call a *text* of Scripture. Ms. *Harl.* 106. 10. *Expositio auctoritatis*, MAJUS gaudium super uno peccatore. Ibid. 21. *Expositio auctoritatis*, STETIT populus de longe &c.

Ver.

Ver. 6931. the nale] the *Ale-bouffe*. P. P. fol. 32. b.
And than fatten some and songe at the *nale*.
Skinner supposes it to be a corruption of *inn-ale*, which is not impossible.

Ver. 6959. an olde ribibe] He calls her below, ver. 7155. an olde *rebekke*. They were both names for the same musical instrument. See Menage, in v. *Rebec*. *Ribeba*, in the Decameron, ix. 5. is rendered by Maçon, the old French translator, *Rebec* and *Guiterne*. Chaucer uses also the diminutive *Ribible*, ver. 3331. 4395. How this instrument came to be put for an old woman, I cannot guess, unless perhaps from its shrillness. An old writer, quoted by Du Cange, in v. BAUDOSA, has the following lines in his description of a Concert.

Quidam rebeccam arcuabant

Muliebrem vocem confingentes.

Ver. 6990. wariangles] I have nothing to say either in refutation or support of Mr. Speght's explanation of this word—"A kind of birds full of noise, and very ravenous, preying upon others, which when they have taken, they use to hang upon a thorne or pricke, and teare them in peeces, and devour them. And the common opinion is, that the thorne, whereupon they thus fasten them and eat them, is afterward poisonfome. In Staffordshire and Shropshire the name is common."—except that Cotgrave, in his Fr. Dict. explains *Arneat* to signify *The ravenous bird called a Shrike, Nynmurder, Wariangle*.

Ver. 7018. to hevy or to hote] We have nearly the same expression in Froissart, v. i. c. 229. *ne laissoient*

foient riens à prendre, s'il n'estoit *trop chaud*, *trop froid*, ou *trop pesant*.

Ver. 7092. As to the Phitoneffe did Samuel] So Mf. A. The Editt. read,

As the Phitoneffe did to Samuel—

which is certainly wrong. See 1 Sam. xxviii. Our author uses *Phitoneffe* for *Pythoneffe*. H. F. iii. 171. And so does Gower, *Conf. Amant.* fol. 140.

The *Phitoneffe* in Samary.—

Ver. 7145. liard] A common appellative for a horse, from its grey colour, as *bayard* was from *bay*. [See before, ver. 4113.] P. P. fol. 92.

He lyght downe of *liarde* and ladde him in his hand. Bp. Douglas, in his Virgil, usually puts *liart* for *albus*, *incanus*, &c.

Ver. 7164. thou olde very trate] So Mf. C. 1. Ask. 1. 2. and Ed. Ca. 2. The later Editt. read *viritate* in one word. We may suppose *trate* to be used for *trot*, a common term for an old woman. Keyfler [Antiq. Sept. p. 503.] refers it to the same original with the German *Drud*, or *Drut*; *Saga*.

Verr 7269. And now hath Sathanas, saith he] So Mf. C. 1. Ask. 1. 2. I have put these two lines in a parenthesis, as *he* refers to the Narrator, the Sompnour.

Ver. 7277. A twenty thousand] I have added A for the sake of the verse. Chaucer frequently prefixes it to Nouns of number. See ver. 10697.

And up they risen, wel a ten or twelve.

Ver. 7299. To trentals] *Un trentel*, FR. was a service of thirty Masses, which were usually celebrated,

upon as many different days, for the dead. Du Cange, in v. TRENTALE.

Ver. 7327. Ascaunce that he wolde for hem preye] The Glossary interprets *ascaunce* to mean *askew*, *aside*, *sideways*; *in a side view*; upon what authority I know not. It will be better to examine the other passages in which the same word occurs, before we determine the sense of it. See ver. 16306.

Ascaunce that craft is so light to lere.

Tro. i. 285.

Ascaunce, lo! is this not wisely spoken?

Ibid. 292.

Ascaunce, what, may I not stonden here?

Lydg. Trag. fol. 136. b.

Ascaunce I am of maners most chaungeable.

In the first and last instance, as well as in the text, *ascaunce* seems to signify simply *as if*; *quasi*. In the two others it signifies a little more; *as if to say*. This latter signification may be clearly established from the third line, which in the Italian original [Filostrato di Boccaccio, l. i.] stands thus:

Quasi dicessi, e no ci si puo stare?

So that *ascaunce* is there equivalent to *quasi dicessi* in Italian.

As to the Etymology of this word I must confess myself more at a loss. I observe however that one of a similar form in the Teutonic has a similar signification. *Als-kacks*; *Quasi, quasi vero*. Kilian. Our *as* is the same with *als*. TEUT. and SAX. It is only a further corruption of *al so*. Perhaps therefore *ascaunce* may

may have been originally *als-kanffe*. *Kanffe* in TEUT. is *Chance* FR. and ENG.

I will just add, that this very rare phrase was also used, as I suspect, by the Author of the *Continuation of the Canterbury Tales*, first printed by Mr. Urry. *Prol.* ver. 361.

And al *asfaunce* she loved him wel, she toké him by the swere.

It is printed *a faunce*.

Ver. 7329. A Goddes kichel] "It was called a Goddes kichel, because Godfathers and Godmothers used commonly to give one of them to their Godchildren, when they asked blessing." Sp. And so we are to suppose a Goddes halfpeny, in ver. 7331, was called for the same reason, &c. But this is all *gratis dictum*, I believe. The phrase is French, and the true meaning of it is explained by M. de la Monnoye in a note upon the *Contes de B. D. Periers*, t. ii. p. 107. *Belle serrure de Dieu*] Expression du petit peuple, qui raporte pieusement tout à Dieu.—Rien n'est plus commun dans la bouche des bonnes vieilles, que ces especes d'Hebraïsmes: *Il m'en conte un bel ecu de Dieu; Il ne me reste que ce pauvre enfant de Dieu; Donnez moi une benite aumône de Dieu.*

Ver. 7442. fifty yere] See Du Cange, in v. SEMPECTÆ. Peculiar honours and immunities were granted by the Rule of St. Benedict to those Monks, *qui quinquaginta annos in ordine exegerant, quos annum jubileum exegisse vulgo dicimus*. It is probable that some similar regulation obtained in the other Orders.

Ver. 7511. Jovinian] Against whom St. Jerome wrote; or, perhaps, the supposed Emperour of that name in the *Gesta Romanorum*, c. lix. whose story was worked up into a *Morality*, under the title of *L'orgueil et présomption de l'Empereur Jovinian*—à 19 personages. It was printed at Lions, 1581. 8vo. *sur une vieille copie*. Du Verdier, in v. JOVINIEN.

Ver. 7314. of ful gret reverence] The Editt. have changed this to *ful litel*; but the reading of the Mss. may stand, if it be understood ironically.

Ver. 7600. As saith Senek] This story is told by Seneca, *de Irâ*, l. i. c. xvi. of Cn. Piso. It is also told of an Emperour Eraclius, *Gesta Romanorum*, cap. cxi.

Ver. 7625. Irous Cambyfes] This story is also in Seneca, l. iii. c. xiv. It differs a little from one in Herodotus, l. iii.

Ver. 7657. Singeth *Placebo*] The allusion is to an Anthem in the Romish church, from Psalm cxvi. 9. which in the Vulgate stands thus: *Placebo Domino in regione vivorum*. Hence the complacent brother in the *Marchant's Tale* is called *Placebo*.

Ver. 7662. the river of Gisen] It is called *Gyndes* in Seneca, lib. cit. c. xxi. and in Herodotus, l. i.

Ver. 7666. That wimmen] So the best Mss. agreeably to the authors just quoted. The Editt. have—

That *men* might ride and wade &c.

Sir J. Mandevile tells the story of the Euphrates;—“because that he had sworn, that he sholde putte the ryvere in suche poynt, that a womman myghte wel passe there, withouten castynge of of hire clothes.” p. 49.

Ver.

Ver. 7710. the letter of our sele] There is a letter of this kind in Stevens, *Supp. to Dugd.* vol. ii. App. p. 370. *Fratres Prædicatores*, Warwicc. *admittunt Thomam Cannings et uxorem ejus Agnetem ad participationem omnium bonorum operum conventus ejusdem.* It is under seal of the Prior, 4 Non. Octob. An. Dom. 1347.

Ver. 7740. The remainder of this tale is omitted in Mss. B. G. and Bod. C. and instead of it they give us the following *lame and impotent conclusion.*

He ne had nozt ellis for his sermon

To part among his brethren when he cam home.

And thus is this tale idon.

For we were almost att the toun.

I only mention this to shew what liberties some Copyists have taken with our author.

Ver. 7879. Were newe spoused] It has been observed in n. upon ver. 812. that Chaucer frequently omits the governing Pronoun before his Verbs. The instances there cited were of Personal Pronouns. In this line and some others, which I shall point out here, the Relatives *who* or *which* are omitted in the same manner. See ver. 7411. 13035. 16049.

Ver. 7910. Lynyan] or *Linian*. The person meant was an eminent Lawyer, and made a great noise (as we say) in his time. His name of late has been so little known, that I believe nobody has been angry with the Editt. for calling him *Livian*. There is some account of him in Panzirolus, *de Cl. Leg. Interpret.* l. iii. c. xxv. Joannes, a *Lignano*, agri *Mediolanensis* vico, oriundus, et ob id *Lignanus* dictus &c. One of

his works entitled, "*Tractatus de Bello*," is extant in Ms. Reg. 13. B. ix. He compiled it at Bologna in the year 1360.

He was not however a mere Lawyer. Chaucer speaks of him as excelling also in *Philosophie*, and so does his epitaph, ap. Panzirol. l. c.

Gloria Lignani, titulo decoratus utroque,
Legibus et sacro Canone dives erat,

Alter Aristoteles, Hippocras erat et Ptolomæus—

The only specimen of his Philosophy that I have met with is in Ms. Harl. 1006. It is an Astrological work, entitled, "Conclusiones Judicii composite per Dominum Johannem de Lyviano (l. Lyniano) super coronacione Domini Urbani Pape VI. A. D. 1378. xviii April, &c. cum Diagrammate." He also supported the election of Urban as a Lawyer, Panzirol. l. c. et Annal. Eccles. a Raynaldo, tom. xvii. He must therefore have lived at least to 1378, though in the printed epitaph he is said to have died in 1368, xvi Febr.

Ver. 7927. To Emelie ward] One of the regions of Italy was called *Æmia*, from the *Via Æmia*, which crossed it from Placentia to Rimini. Placentia stood upon the Po. Pitisc. Lex. Ant. Rom. in v. VIA ÆMILIA. Petrarch's description of this part of the course of the Po is a little different. He speaks of it as dividing the *Æmilian* and *Flaminian* regions from Venice—*Æmiliam atque Flaminiam Venetiamque discriminans*. But our Author's *Emelie* is plainly taken from him.

As the following Tale is almost wholly translated from Petrarch [See the Discourse &c. § xx.], it would

be endless to cite particular passages from the original, especially as it is printed in all the Editions of Petrarch's works. It is there entitled, *De obedientiâ et fide uxoris Mythologia*.

Ver. 8136. The time of underne] The Glossary explains this rightly to mean *the third hour of the day, or nine of the clock*. In ver. 8857, where this word is used again, the original has—*hora tertia*. In this place it has—*hora prandii*. From whence we may collect that in Chaucer's time the *third hour*, or *underne*, was the usual hour of dinner.

I have never met with any Etymology of this word *underne*, but the following passage might lead one to suspect that it had some reference to *undernoon*. "In the town-book belonging to the Corporation of Stanford, 28 E. IV. it is ordeyned, that no person opyn ther sack, or set ther corn to sale afore Hour of Ten of the Bell, or els the Undernone Bell be rongyn." Peck's Defid. Cur. vol. i. B. vi. p. 36. In the Islandic Dict. *Ondverne* is rendered *Mane diei*.

Ver. 8258. ful of *nouches*] The common reading is *ouches*; but I have retained the reading of the best Mss. as it may possibly assist somebody to discover the meaning of the word. I observe too that it is so written in the Inventory of the effects of Henry V. Rot. Parl. 2 H. VI. n. 31. "Item 6 *Broches et nouches* d'or garniz de divers garnades pois 31^d d'or pris 35^s."

Ver. 8466. of Pavie] When the text of this tale was printed, I had not sufficiently adverted to the reading of the best Mss. which is uniformly *Pauik*. I have little doubt that it should be *Panik* both here and

below, ver. 8640. 8814. as in Petrarch the Marquisses sister is said to be married to the Count *de Panico*. In Boccace it is *de Panago*.

Ver. 8614. his message] His *messenger*. See below, ver. 8823. *Message* was commonly used for *Messenger* by the French Poets. Du Cange, in v. MESSAGARIUS.

Ver. 8915. as ye han do *mo*] For, *me*. This is one of the most licentious corruptions of Orthography, that I remember to have observed in Chaucer. All that can be said in excuse of him is, that the old Poets of other countries have not been more scrupulous. Quadrio has a long chapter [L. ii. Dist. iv. cap. iv.] upon the Licences taken by the Italian Poets, and especially Dante (the most licentious, as he says, of them all) *for the sake of Rime*. As long a chapter might easily be filled with the irregularities which the old French Poets committed for the same reason. It should seem, that, while Orthography was so variable, as it was in all the living European languages before the invention of Printing, the Poets thought it generally adviseable to sacrifice propriety of Spelling to exactness of Riming. Of the former offence there were but few judges; the latter was obvious to the eye of every reader.

Ver. 9064. Lest Chichevache] This excellent reading is restored upon the authority of the best Mss, instead of the common one, *Chechiface*. The allusion is to the subject of an old Ballad, which is still preserved in Ms. *Harl.* 2251. fol. 270. b. It is a kind of Pageant, in which two Beasts are introduced, called *Bycorne* and *Chichevache*. The first is supposed to feed upon *obedient husbands*, and the other upon *patient wives*;

wives; and the humour of the piece consists in representing *Bicorne* as pampered with a superfluity of food, and *Chichevache* as half starved.

In Stowe's Catalogue of Lydgate's works, at the end of Speght's Edit. of Chaucer, there is one entitled "*Of two monstrous beasts Bicorne and Chichevache.*" It is not improbable that Lydgate translated the Ballad now extant from some older French Poem, to which Chaucer alludes. The name of *Chichevache* is French; *Vacca parca*.

Ver. 9080. *aventaille*] *The forepart of the armour.*
Sk. He deduces it from *avant*. But *ventaille* was the common name for that aperture in a close helmet through which the wearer was to breathe [Nicot, in v.]; so that perhaps *aventaille* meant originally an helmet with such an aperture; *un heaume à ventaille*.

Ver. 9088. and wringe, and waille] Beside the Mss. C. 1. Ask. 1. 2. and others, we have the authority of both Caxton's Edit., for concluding the *Clerkes Tale* in this manner. I say nothing of the two Edit. by Pynson, as they are mere copies of Caxton's second. But I must not conceal a circumstance, which seems to contradict the supposition that the *Marchant's Prologue* followed immediately. In those same Mss. the following Stanza is interposed.

This worthy Clerk whan ended was his tale,
Oure Hoste faide and swore by cockes bones,
Me were lever than a barrel of ale
My wif at home had herd this legend ones;
This is a gentil tale for the nones,

As

As to my purpos, wiste ye my wille,
But thing that wol not be, let it be stille.

Whatever may be thought of the genuineness of these lines, they can at best, in my opinion, be considered as a fragment of an *unfinished* Prologue, which Chaucer might *once* have intended to place at the end of the *Clerkes* tale. When he determined to connect that tale with the *Marchant's* in another manner, he may be supposed, notwithstanding, to have left this Stanza for the present uncanceled in his Ms. He has made use of the thought, and some of the lines, in the Prologue which connects the *Monkes Tale* with *Melibee*, ver. 13895—13900.

The two additional Stanzas, which were first printed in Ed. Urr. from Ms. F. [H. 1. in Urry's List], and which serve to introduce the *Frankleins* tale next to the *Clerkes*, are evidently, I think, spurious. They are not found, as I recollect, in any Ms. except that cited by Mr. Urry and Ms. B. If these two Mss. were of much greater age and authority than they really are, they would weigh but little in opposition to the number and character of those Mss. in which these Stanzas are wanting, and in which the *Marchant's* tale stands next to the *Clerkes*.

Another proof of the spuriousness of these Stanzas is, that they are almost entirely made up of lines taken from the Prologue, which in this Edition, upon the authority of the best Ms. is prefixed to the *Squieres* Tale. See below, ver. 10301.

Ver. 9172. Ne take no wit] What follows to ver. 9180 incl. is taken from the *Liber aureolus Theophrasti*
de

de nuptiis, as quoted by Hieronymus *contra Jovinianum*, and from thence by John of Salisbury, Polycrat. l. viii. c. xi. *Quod si propter dispensationem domus, et languoris solatia, et fugam solitudinis, ducuntur uxores, multo melius dispensat servus fidelis, &c. Assidere autem ægrotanti magis possunt amici et vernulæ beneficiis obligati quam illa, quæ nobis imputet lacrymas suas, &c.*

Ver. 9180. many a day] After this verse in the common Editt. are these two.

And if thou take to thee a wife untrew
Full ostentime it shall thee fore rew.

In Mss. A. C. and B. α. they stand thus—

And if thou take a wif be wel ywar
Of on ^{peril} thing whiche I declare ne dar.

In Mss. C. 1. HA. D. thus—

And if thou take a wif of heye lynage
She shal be hauteyn and of gret costage.

In Mss. B. δ. thus—

And if thou take a wif in thin age olde
Ful lightly mayst thou be a cokewold.

In Mss. Ask. 1. 2. E. H. B. θ. N c. and both Caxton's Editt. they are entirely omitted, and so I believe they should be. If any one of these couplets should be allowed to be from the hand of Chaucer, it can only be considered as the opening of a new argument, which the author, for some reason or other, immediately abandoned, and consequently would have cancelled, if he had lived to publish his work.

Ver. 9236. Lo how that Jacob] The same instances are quoted in *Melibeus*, p. 256.

Ver.

Ver. 9250. As faith Senek] In Marg. C. 1. Sicut nihil est superius benignâ conjuge, ita nihil est crudelius infesta muliere. Seneca.

Ver. 9251. as Caton *bit*] i. e. *biddeth*. See the n. on ver. 187. The line referred to is quoted in Marg. C. 1.

Uxoris linguam, si frugi est, ferre memento.

It is in L. iii. Dist. 25.

Ver. 9259. If thou lovest thyself] The allusion is to Ephes. v. 28. He that loveth his wife, loveth himself. The Mss. read—If thou lovest thyself *thou lovest thy wif*—which, I think, is certainly wrong. I have printed, from conjecture only—*love thou thy wif*. But upon reconsidering the passage, I think it may be brought still nearer to the Apostles doctrine by writing—Thou lovest thyself, *if* thou lovest thy wif,

Ver. 9298. Wades bote] Upon this Mr. Speght remarks, as follows: “Concerning Wade and his bote called Guingelot, as also his straunge exploits in the same, because the matter is long and fabulous, I passe it over.”—*Tantumne rem tam negligenter?* Mr. Speght probably did not foresee, that Posterity would be as much obliged to him for a little of this *fabulous matter* concerning *Wade* and his *bote*, as for the gravest of his annotations. The story of *Wade* is mentioned again by our author in his *Troilus*, iii. 615.

He songe, she playde, he tolde a tale of *Wade*.

It is there put proverbially for any *romantic history*; but the allusion in the present passage to *Wades bote* can hardly be explained, without a more particular knowledge

knowledge of his adventures, than we are now likely ever to attain.

Ver. 9348. disputifon] *Disputation.* So ver. 11202. 15244. See Gower, *Conf. Am.* fol. 15. b.

In great *desputefon* they were.
and fol. 150. b. 151. b.

Ver. 9409. A chidefter] So Mf. A. See the note on ver. 2019.

Ver. 9410. a man is wood] In Mf. A. *mannisbewed*; in C. 1. *mannish wood*.

Ver. 9594. Ne he Theodomas] This person is mentioned again as a famous trumpeter in the H. of F. iii. 156. but upon what authority I really do not know. I should suspect that our author met with him, and the anecdote alluded to, in some *Romantic History* of Thebes.

He is prefixed to proper names emphatically, according to the Saxon usage. See before, ver. 9242. *him* Holofernes; ver. 9247. *him* Mardochee: and below, ver. 9608.

Of *hire* Philologie and *him* Mercury.

Ver. 9652. As that she bare it] As this line is not only in all the best Mss. but also in Edit. Ca. 2. it seems very extraordinary that the later Editions should have exchanged it for the following.

So fresh she was and therto so licand.

Ver. 9659. false of holy hewe] I have added *of*, from conjecture. See below, ver. 12355. under hewe Of holinesse.

Ver. 9658. his service bedeth] *Profereth.* So this word is explained in another passage, ver. 16533.

Lo,

Lo, how this thefe coude *his service bede!*
 Ful soth it is, that *sewiche profered service*
 Stinketh, as witnesen thise olde wise.

See also ver. 8236.

Ver. 9681. vernage] *Vernaccia* ITAL. "Credo fide dictum (says Skinner) quasi *Veronaccia*, ab agro *Veronensi*, in quo optimum ex hoc genere vinum crescit." But the Vernage (whatever may have been the reason of its name) was probably a wine of Crete, or of the neighbouring continent. Froiss. v. iv. c. 18. De l'isle de Candie il leur venoit tresbonnes *malvoisies* et *grenaches* [r. *gernaches*] dont ils estoient largement servis et confortez. Our author in another place, ver. 13000, 1. joins together the wines of *Malvesie* and *Vernage*. *Malvasia* was a town upon the eastern coast of the Morea, near the site of the ancient Epidaurus Limera, within a small distance from Crete.

Ver. 9684. Dan Constantine] *Dan* (a corruption of *Dominus*) was a title of honour usually given to Monks, as *Dom* and *Don* still are in France and Spain. See below, ver. 13935.

Whether shal I call you my lord *Dan John*,
 Or *Dan Thomas*, or elles *Dan Albion*?

Dan Constantine, according to Fabric. Bibl. Med. Æt. t. i. p. 423. wrote about the year 1080. His works, including the treatise mentioned in the text, were printed at Basil, 1536. fol.

Ver. 9690. And they han don] This line has also been left out of the later Editt. though it is in all the best Mss. and in Edit. Ca. 2. To supply its place the following line—

So hasted Januarie it must be don—

has

has been inserted after ver. 9691. and the four lines have been made to rime together by adding *fone* at the end of ver. 9689.

Let voiden all this hous in curteis wife *fone*.

Ver. 9714. Ne hurt himselven] In the *Persones Tale* we have a contrary doctrine. "God wote, a man may flee himself with his owen knif, and make himself drunken of his owen tonne, p. 244."

Ver. 9761. In ten of Taure] The greatest number of Mss. read, *two*, *two*, *too*, or *to*. But the time given (*four days complete*, ver. 9767.) is not sufficient for the Moon to pass from the 2d degree of Taurus into Cancer. The mean daily motion of the Moon being $= 13^{\circ}. 10'. 35''$. her motion in 4 days is $= 1^{\circ}. 22'. 42''$. or not quite 53 degrees; so that, supposing her to set out from the 2d of Taurus, she would not, in that time, be advanced beyond the 25th degree of Gemini. If she set out from the 10th degree of Taurus (as I have corrected the text) she might properly enough be said, in four days, to be *gliden into* Cancer.

Ver. 9888. a dogge for the bowe] a dog *used in shooting*. See before, ver. 6951.

Ver. 9966. so brenningly] Vulg. *benignly*. Mss. Ask. 1. 2. read, *ferwently*; which is probably a gloss for the true word, *brenningly*. See before, ver. 1566. Ms. A. reads, *benyngly*.

Ver. 9983. For as good is] The reading in the text is from Ms. Ask. 1. Ms. A. reads thus;

For as good is al blind deceived be.

I should not dislike.

For as good is al blind deceived *to* be,

As be deceived, whan a man may see.

Ver.

Ver. 10000. What sleight is it] These lines are a little different in Mss. C. 1. HA.

What sleighte is it, *though* it be long and hote,
That *love* n'il find it out in som manere?

Ver. 10104. Which that he ravished out of Ethna]. So Ms. A. In some other Mss. *Ethna*, by a manifest error of the copyist, has been changed into *Proserpina*. The passage being thus made nonsense, other transcribers left out the line, and substituted this in its stead.

"Eche after other right as ony line."

Ver. 10120. Among a thousand] Ecclesiastes vii. 28. This argument is treated in much the same manner in Melibeus, p. 251—4.

Ver. 10158. The Romain gestes] He means the collection of stories called *Gesta Romanorum*; of which I once thought to say a few words here, in order to recommend it to a little more attention than it has hitherto met with from those who have written upon the poetical inventions of the middle ages; but as many of the stories in that collection are taken from a treatise of Petrus Alphonsus, *De Clericali disciplina* (an older and still more forgotten work), I shall reserve what I have to offer upon this subject till I come to the *Tale of Melibeus*, p. 250. where *Piers Alphonse* is quoted.

Ver. 10227. Gan pullen] After this verse, the Edit. (except Ca. 2. and Pynf. 1. 2.) have eight others of the lowest and most superfluous ribaldry that can well be conceived. It would be a mere loss of time to argue from the lines themselves, that they were not written by Chaucer, as we have this short and decisive reason for rejecting them, that they are not found in any of the Mss.

of

Ver. 10269. and that they smoeke] proves I think the omitted passages to be Chaucer's. They were omitted in the MSS, doubtless, for the same reason that Mr. T. himself threw them out.

of authority. They are not found in Mss. A. C. 1. Ask. 1. 2. HA. B. C. D. G. Bod. a. 6. 7. d. 1. 2. C. 2. T. N. Ch. In Mss. E. H. I, either the whole tale, or that part where they might be looked for, is wanting. The only tolerable Ms. in which I have seen them is F. and there they have been added in the margin, by a later hand, perhaps not older than Caxton's first Edition.

W

Ver. 10240. Out! helpe!] Two lines, which follow this in the common Editt. are omitted for the reasons stated in the note upon ver. 10227. And I shall take the same liberty, upon exactly the same grounds, with four more, which have been inserted in those Editt. after ver. 10250.

Ver. 10241. O stronge lady store] As all the best Mss. support this reading, I have not departed from it, for fear *store* should have some signification that I am not aware of. Some Mss. have *stowre*. Ms. G. *houre*. Edit. Ca. 2. *bore*. H6ra, meretrix: ISLAND:

Ver. 10293. It has been said in the Discourse &c. § xxiii. that this new Prologue has been prefixed to the Squieres tale *upon the authority of the best Mss.* They are, as follows; A. C. 1. Ask. 1. 2. HA. D. Bod. a. 7. d. The concurrence of the first five Mss. would alone have been more than sufficient to outweigh the authorities in favour of the other Prologue. Edit. Ca. 2. (though it has not this Prologue) agrees with these Mss. in placing the Squieres Tale *after* the Marchants.

Verr 10298. weive]. This verb is generally used transitively; to *wave*, to *relinquish* a thing. But it has also a neuter signification; to *depart*; as here. See also ver. 4728. 9357.

Ver. 10308. Sin women connen utter] Ms. A. reads, *oute*; but others have *utter*; which I believe is right, though I confess that I do not clearly understand the passage. The phrase has occurred before, ver. 6103.

With danger *uttren* we all our *chaffare*.

Ver. 10344. Of whiche the eldest sone] I have added *sone*, for the sake of the metre.

Ver. 10364. and in *his* mansion] *His* refers to Mars, and not to the Sun. "*Aries est l'exaltation du Soleil ou xix degre. et si est Aries maison de Mars.*" *Calend. des Berg.* Sign. I. ult. Leo was the *Mansion of the Sun*. Ibid. Sig. K. 1. Aries is there also said to be *signe chault et sec*.

Ver. 10381. strange sewes] A sewer was an officer so called from his placing the dishes upon the table. *Assour*. FR. from *asseoir*, to place. In the establishment of the King's household there are still four *Gentlemen Sewers*. *Sewes* here seem to signify *dishes*, from the same original; as *assiette* in FR. still signifies a *little dish*, or *plate*. See Gower, *Conf. Am.* fol. 115. b.

The fleshe, whan it was so to-hewe,
She taketh, and maketh therof a *sewe*—

Ver. 10382. heronsewes] *Heronseaux*. FR. according to the Glossary. At the Intronization of Archbp. Nevil, 6 Edward IV. there were *Heronsewes* iiii C. Lel. Collect. vol. vi. 2. At another feast in 1530 we read of "16 *Hearonsews*, every one 12 d." Peck's D. C. vol. ii. 12.

Ver.

Ver. 10509. a gentil Poileis courser] A horse of *Apulia*, which in old Fr. was usually called *Poille*. The horses of that country were much esteemed. *Ms. Bod.* James vi. 142. Richard, Archbp. of Armagh, in the xivth Century, says in praise of our St. Thomas, "quod nec mulus Hispaniæ, nec dextrarius Apuliæ, nec repedo Æthiopiæ, nec elephantus Asiæ, nec Camelus Syriæ hoc asino nostro Angliæ aptior sine audentior invenitur ad prælia." He had before informed his audience, that *Thomas*, Anglice, idem est quod *Thom. Asinus*. There is a Patent in Rymer, 2 E. II. *De dextrariis in Lombardiâ emendis*.

Ver. 10523. the Grekes hors Sinon] This is rather an awkward expression for—the horse of Sinon the Greek; or, as we might say, *Sinon the Greek's horse*.

Ver. 10546. Alhazen and Vitellon] *Alhazeni et Vitellonis Opticæ* are extant, printed at Basil, 1572. The first is supposed by his Editor to have lived about A. D. 1100. and the second to A. D. 1270.

Ver. 10561. Canacees] This word should perhaps have had an accent on the first e—Canacées, to shew that it is to be pronounced as of four syllables. So also below, ver. 10945.

And swouñeth eft in Canacées batme.

Ver. 10570. yknowen it so ferne] *Known* it so before. I take *ferne* to be a corruption of *forne* (foran, *SAX.*). So in *Tro.* v. 1176. *ferne yere* seems to signify *former years*. In *P. P.* fol. lxxx. b. *ferne ago* is used as *long ago*.

Ver. 10583. chambre of parements] *Chambre de parement*, is translated by Cotgrave, *the presence-chamber*;

ber; and *Lit de parement* a bed of state. *Parements* originally signified all sorts of ornamental furniture, or clothes, from *Parer*, Fr. to adorn. See ver. 2503. and Leg. of G. W. Dido, ver. 181.

To dauncing chambres, ful of parementes,
Of riche beddes and of pavementes,
This Eneas is ledde after the mete.

The Italians have the same expression. Ist. d. Conq. Trident. l. iii. Il Pontefice—ritornato alla camera de' paramenti co' Cardinali—.

Ver. 10587. in the Fish] See the note on ver. 6284.

Ver. 10660. Til that wel nigh] *That* has been added for the sake of the metre. We might read with some Mss.

Til wel nigh the day began for to spring.

Ver. 10663. That mochel drinke and labour] So Mss. C. 1. HA. In Ms. A. it is. *That mirthe and labour*. In Ask. 1. 2. *That after moche labour*. In several other Mss. and Editt. Ca. 1. 2. *That moche mete and labour*. We must search further, I apprehend, for the true reading.

Ver. 10742. A faucon peregrine] This species of Falcon is thus described in the *Tresor de Brunet Latin*, P. 1. Ch. *Des Faucons*. Ms. Reg. 19 C. X. "La seconde lignie est *faucons*, que hom apele *pelerins*, par ce que nus ne trove son ni. ains est pris autresi come en *pelerinage*. et est mult legiers a norrir, et mult cortois, et vaillans, et de bone maniere." Chaucer adds, that
this

this Falcon was of *fremde*, or *fremed*, *lond*; from a *foreign country*.

Ver. 10749. *leden*.] *Language*, SAX. a corruption of *Latin*. Dante uses *Latino* in the same sense. Canz. 1.

E cantine gli augelli

Ciascuno in suo latino.

Ver. 10840. *crowned malice*] The reader of taste will not be displeased, I trust, at my having received this reading upon the authority of Ms. A. only. The common reading is *cruel*.

Ver. 10958. *velouettes blew*] *Velvets*, from the Fr. *Velou*, *Velouette*. See Du Cange, in v. VILLOSA, VELLUETUM.

I will just add, that as *blew* was the colour of *truth* [See CL. 248.], so *green* belonged to *inconstancy*. Hence in a *Ballade upon an inconstant lady* [among Stowe's Additions to Chaucer's works, p. 551. Ed. Urry.], the burthen is—

Instede of blew thus may ye were al grene.

Ver. 10962. *thise tidifes*] The *tidife* is mentioned as an inconstant bird in the Leg. of G. W. ver. 154.

As doth the *tidif* for newefangelnesse.

Skinner supposes it to be the *Titmouse*; but he produces no authority for his supposition; nor have I any to oppose to it.

Ver. 10963, 4. are transposed from the order in which they stand in all the Editt. and Mss. that I have seen. Some of the best Mss. however read—*And pies*—which rather countenances the transposition. My only excuse for such a liberty must be, that I cannot make any good sense of them in the common order.

Ver. 10977, 8. are also transposed; but upon the authority of Mss. A. C. 1. and, I believe, some others; though, being satisfied of the certainty of the emendation, I have omitted to take a note of their concurrence. Ed. Ca. 2. agrees with those Mss. According to the common arrangement, old Cambuscan is to *win Theodora to his wife*, and we are not told what is to be the object of Algarfis's adventures.

Ver. 10981. of Camballo] Ms. A. reads *Caballo*. But that is not my only reason for suspecting a mistake in this name. It seems clear from the context, that the person here intended is (not a brother but) a lover of Canace,

Who fought in listes with *the brethren two*

For Canace, or that he might hire *winne*.

The brethren two are, obviously, the two brethren of Canace, who have been mentioned above, Algarfis and Camballo. In Mss. Ask. 1. 2 it is—*hir brethren two*; which would put the matter out of all doubt. Camballo could not fight with himself.

Again, if this Camballo be supposed to be the brother of Canace, and to fight in defence of her with some two brethren, who might be suitors to her (according to Spenser's fiction), he could not properly be said to *winne* his sister, when he only prevented others from winning her.

The outline therefore of the unfinished part of this tale, according to my idea, is nearly this; the conclusion of the story of the *Faucon*,

“By mediation of *Camballus*,”

with the help of *the Ring*; the conquests of *Cambuscan*;

buscan; the winning of Theodora by *Algarfif*, with the assistance of *the Horse of brass*; and the marriage of Canace to *some knight*, who was first obliged to fight for her with her two brethren; a method of courtship very consonant to the spirit of antient Chivalry.

Ver. 10984. And ther I left] After this verse, in Ms. C. 1. and others, is the following note: "Here endeth the Squieres tale as meche as Chaucer made." The two lines, which in the Editt. and some Mss. are made to begin a third part, are wanting in all the best Mss.

"Apollo whirleth up his chare so hie

Til that the god Mercurius house the flie."

They certainly have not the least appearance of belonging to this place. I should guess that they were originally scribbled by some vacant reader in the blank space, which is commonly left at the end of this tale, and afterwards transcribed, as Chaucer's, by some copyist of more diligence than sagacity.

Ver. 10985. In faith, Squier] The authorities for giving this Prologue to the Frankelein, and for placing his Tale next to the Squieres, are Mss. A. Ask. 1. 2. HA. Bod. α. γ. In Ms. C. 1. there is a blank of near two pages at the end of the Squieres tale, but the Frankelein's tale follows, beginning at ver. 11066. This arrangement is also supported by Ed, Ca. 2. For the rest, see the Discourse &c. § xxv.

Ver. 11021. Thise olde gentil Bretons] Of the collection of *British Lays* by *Marie* something has been said in the Discourse &c. n. 24. I will here only quote a few passages from that collection, to shew how

exactly Chaucer and she agree in their manner of speaking of the Armorican bards. The Lay of *Elidus* concludes thus: Ms. *Harl.* 978. fol. 181.

De l'aventure de ces treis
Li *auntien Bretun curteis*
Firent li lai pur remembrer,
Qe hum nei deust pas oblier.

The Lay of *Guigemar* thus: fol. 146.

De cest cunte, ke oi avez,
Fu Guigemar le lai trovez,
Q'hum fait *en harpe'e en rote*,
Dont est a oir la note,

The Lay of *Chevrefoil* begins fol. 171.

Asez me plest, e bien le voil,
Du lai qe hum nume chevrefoil
Q'la verite vus encunt,
Pur quoi il fu fet e dunt.
Plusurs le me unt *cunte e dit*,
E jeo l'ai trove *en escrit*,
De Tristram e de la reine,
De lur amur qui tant fu fine,
Dunt il eurent meinte dolur,
Puis mururent en un jur.

In one particular Chaucer goes further (as I remember) than *Marie*, when he says, that these Lays were
"Rimeyed in hir firste Breton tonge,"

if *rimeyed* be understood to mean *written in Rime*. But it may very well signify only *versified*. Indeed the Editor of the *Dictionnaire de la langue Bretonne* by Dom Pelletier seems to doubt, whether the Armorican language be capable of any sort of poetical harmony, "Nous
ne

ne voyons pas que nos Bretons Armoricaïns ayent cultivée la poésie ; et la langue telle qu'ils la parlent, ne paroît pas pouvoir se plier à la mesure, à la douceur et à la harmonie des vers." Pref. p. ix. A strange doubt in him, who might have found in the Dictionary, which he has published, quotations from two Armo-rican poems, viz. *les propheties de Gwingleff* and *la destruction de Jerusalem*, both in Rime. See *Arabat. Bagat.* And he himself speaks in the same preface, p. viii. of *la vie de S. Gwenolé, premier Abbé de Landevenec, écrite en vers.* The oldest Ms. however now known in the language (according to his account) is that containing *les propheties de Gwingleff*, written in 1450.

Ver. IIII3. Not fer frô Penmark] The best Mss. have blundered in this name. They write it *Pedmark*. But Mss. Bod. a. 1. and Ed. Ca. 2, have it right—*Penmark*. The later Edit. have changed it ridiculously enough into *Denmark*.

Penmark is placed in the maps upon the western coast of Bretagne between Brest and Port L'Orient. Walsingham mentions a descent of the English in 1403, *apud Penarch* (r. Penmarch) p. 369. See Lobineau, *H. de Bret.* t. i. p. 503. In the same history, *de Penmarc* occurs very frequently as a family-name. The etymology of the word, from Pen (*caput, mons*) and Mark (*limes, regio*) is evidently British.

Ver. IIII20. Cairrud] This word is also of British original, signifying the *Red city*; as *Cair guent* in this island signified *the White city*. Arviragus is a known British name from the time of Juvenal.

Ver.

Ver. 11127. Dorigene] Droguen, or Dorguen, was the name of the wife of Alain I. Lobineau, t. i. p. 70. See also the index to t. ii.

Ver. 11250. Aurelius] This name, though of Roman original, was common, we may presume, among the Britons. One of the princes mentioned by Gildas was called *Aurelius Conanus*. Another British king is named *Aurelius Ambrosius* by Geoffrey of Monmouth. It may be remarked of this last author, that although he has not paid the least regard to truth in his narration of facts, he has been very attentive to probability in his names both of persons and places.

Ver. 11262. as doth a furie in helle] It is "a fire," in Mss. C. 1. Ask. 1. 2. HA. which, perhaps, ought to have been followed: though I cannot say that I well understand either of the readings. *Fury* and *fuyr* have been confounded before, ver. 2686.

Ver. 11317. Is ther non other grace] I have inserted these two lines in this place upon the authority of Ms. A. supported by Mss. E. Bod. 4. They have usually been placed after ver. 11310.

Ver. 11422. Pamphilus for Galathee] Mr. Urry, misled by his classical learning, has altered this most licentiously—

"Than *Polyphemus* did for Galathee."

But the allusion is plainly to the first lines of a Latin Poem, which was very popular in the time of Chaucer, in which one *Pamphilus* gives a history of his amour with *Galatea*.

The poem begins thus: Ms. Cotton. Titus. A. xx.

Liber

Liber Pamphili.

Vulneror et clausum porto sub pectore telum,
 Crescit et assidue plaga dolorque mihi.
 Et ferientis adhuc non audeo dicere nomen,
 Nec finit aspectus plaga videre suos.

This poem, by the name of *Pamphilus*, is quoted in our author's *Melibeus*, p. 294, 5. It is extant in Ms. in many libraries, and it has also been printed more than once. Leyser. Hist. Poet. Medii ævi, p. 2071. (1171). Catal. Gaignat. n. 2233, 2234.

Ver. 11453. tregetoures] The profession of a *Joculator*, or *Juggler*, was anciently very comprehensive, as appears from this passage of the *Breviari d'Amors*. [See the Discourse &c. n. 25.]

Altressi peccan li joglar,
 Que ssabo cantar e balar,
 E ssabo tocar estrumens,
 O ssabon encantar las gens,
 O ssar outra joglayria—

In the time of Chaucer, the persons who exercised the first mentioned branches of the art were called, generally, *Minstrels*; and the name of *Jogelour* was, in a manner, appropriated to those, who, by sleight of hand and machines, produced such illusions of the senses as are usually supposed to be effected by enchantment [See above, ver. 7049.]. This species of *Jogelour* is here called a *Tregetour*. They are joined together in company with Magicians. H. of F. iii. 169.

Ther saw I playing *Jogelours*,
Magiciens and *Tregetours*,
 And *Phitonesies*, *Charmereffes*—

And

And Clerkes eke which conne wel
All this *magike naturell*.—

See also the following ver. 187—191.

If we compare the feats of the *Tregetours*, as described in this passage, with those which are afterwards performed by the Clerkes *magike*, for the entertainment of his guests [ver. 11501—11519], we shall find them very similar; and they may both be illustrated by the following account which Sir John Mandevile has given of the exhibitions before the *Grete Chan*. “And than comen *Jogulours* and *Enchantoures*, that don many marvaylles: for they maken to come in the ayr the Sonne and the Mone, be *feminge*, to every mannes fight. And after they maken the nyght so derk, that no man may see no thing. And afre they maken the day to come ayen fair and plesant with bright Sonne to every mannes fight. And than they bringen in *daunces* of the fairest damyselles of the world and richest arrayed. And afre they maken to comen in other damyselles, bringinge coupes of gold, fulle of mylk of dyverse bestes, and yeven drynke to lordes and to ladyes. And than they make *Knyghtes to jousten* in armes fulle lustyly; and they rennen togidre a gret randoum; and they frusschen togidre fulle fiercely; and they breken here speres so rudely, that the tronchouns fien in sprotes and peces alle aboute the Halle. And than they make to come in *buntyng* for the Hert and for the Boor, with houndes renning with open mouthe. And many other thinges they don be craft of hir enchauntementes, that it is marveyle

marveyle for to see. And suche playes of desport they make, til the taking up of the boordes." Mand. Trav. p. 285, 6. See also p. 261. "and wher it be by craft or by nygromancye, I wot nere."

The Glossary derives *tregetour* from the BARB. LAT. *Tricator*; but the derivatives of that family are *tricheur*, *tricherie*, trick, &c. Nor can I find the word *tregetour* in any language but our own. It seems clearly to be formed from *treget*, which is frequently used by Chaucer for *deceit*, *imposture*. R. R. 6267. 6312. 6825. and so is *tregetry*, *ibid.* 6374. 6382. From whence *treget* itself may have been derived is more difficult to say; but I observe, that *trebuchet* (the French name for a military engine) is called by Chaucer *trepeget*. R. R. 6279. and by Knighton, 2672. *trepeget*; and that this same word *trebuchet*, in French, signified also a machine for catching birds. Du Cange, in v. TREPET. Hinc appellatio mansit apud nos instrumentis, aut machinulis, suspensis et lapsilibus, ad captandas aviculas. Has enim etiamnum *trebuchets* appellamus. Muratori, in his Antiq. Med. Æ. Diss. xxvi. p. 473. informs us, that *trabocchetto*, or *trabocchetto*, in Italian (which he explains to be the same as *trebuchet* in French) signified also another instrument of fraud, which he describes thus: *Sæculis Italiæ turbatissimis—in usu fuere teterrima infidiarum loca, id est, in cubiculis pavementum perforatum, ac ligneâ tabulâ (Ribalta appellabant) ita caute coopertum, ut qui improvide alteram tabulæ partem pedibus premeret, cedente ipsâ in ima rueret.* This was clearly a species of *trap-door*. The reader will judge whether the *tregetour* may not possibly

possibly have been so called from his frequent use of these insidious machines in his operations.

That a great deal of machinery was requisite to produce the *apparences*, or illusions, enumerated by Chaucer in this passage, is very certain; but not long after the art of a *Tregetour* seems to have been reduced to that of a modern *Juggler*, mere sleight of hand. In Lydgate's translation of *The Dance of Macabre*, MS. Harl. 116. he has introduced a *Tregitour* speaking thus:

What may availe mankynde [f. *magike*] naturale,
Or any crafte shewed by apparence,
Or course of sterres above celestiale,
Or of heven all the influence,
Ayenst deth to stand at defence?

Lygarde de mayne now helpith me right nought.

Farewell my craft and all such sapience,

For deth hath more maistries than I have wrought.

He has also the following speech of Death to a famous *Tregitour*:

Maister John Rykell, sometime *Tregitour*
Of noble Henri kinge of Englelond,
And of France the mighty conquerour,
For all the sleighes and turnyng of thyne honde,
Thou must come nere this dance to understonde;
Nought may avail all thy conclusions.
For deth shortly, nother on see nor londe,
Is not dysceyved by noon illusions.

Ver. 11567. And nowel crieth] *Noël*, in French, is derived from *Natalis*, and signified originally a cry of joy at Christmas, *le jour natal de notre Seigneur*.

Menage

Menage in v. NOUËL. It was afterwards the usual cry of the people upon all occasions of joy and festivity. Hist. de Charles VII. par Chartier, p. 3. at the proclamation of Henry VI. fut crié sur la fosse de son pere à haute voix, Vive le Roy Henry, Roy de France & d'Angleterre; and avec cela fut crié Noël, des assistans, confortans lesdits Anglois.

Ver. 11585, His tables Toletanes] The Astronomical Tables, composed by order of Alphonso X, king of Castile, about the middle of the XIIIth Century, were called sometimes *Tabulæ Toletanæ*, from their being adapted to the city of Toledo. There is a very elegant copy of them in Ms. Harl. 3647. I am not sufficiently skilled in the ancient Astronomy to add any thing to the explanation of the following technical terms (drawn chiefly from those tables) which has been given in the Addit. to Gloss. Urr. v. EXPANSYERES, p. 81.

Ver. 11679. thise stories bere witnesse] They are all taken from Hieronymus contra Jovinianum, l. i. c. 39.

Ver. 11766. To alle wives] After this verse the two following are found in several Mss.

The same thing I say of Bilis,

Of Rhodogone and of Valeria.

But as they are wanting in Ms. A. C. 1. Ask. 1. 2.

HA. I was not unwilling to leave them out.

Ver. 11802. She n'olde] After this verse Ed. Ca. 2. has the six following:

Peraventure an hepe of you I wis

Will holden him a lewed man in this,

That

That he woll put his wife in jeopardie.
 Herkneth the tale, er ye upon him crie.
 She may have better fortune than you semeth;
 And whan that ye han herde the tale demeth.

These lines are more in the style and manner of Chaucer than interpolations generally are; but as I do not remember to have found them in any Ms. I could not receive them into the text. I think too, that, if they were written by him, he would probably, upon more mature consideration, have suppressed them, as unnecessarily anticipating the catastrophe of the tale.

Ver. 11807. As she was *boun*] *Ready*. This old word is restored from Mss. A. Ask. 1. 2. See P. L. p. 256. 291.

Ver. 11926. Which was the moſte free] The ſame queſtion is ſtated in the concluſion of Boccace's tale. *Philoc.* l. v. *Dubitafi ora qual di coſtoro fuſſe maggior liberalità &c.* The Queen determines in favour of the huſband.

Ver. 11929. Ye, let that paſſe] I have ſaid all that I have to ſay, in favour of this Prologue to the Doctor's tale, in the Diſcourſe &c. § xxviii. It is only found in Ms. A. In Mss. C. 1. HA. the following note is at the end of the Frankelien's tale: "Here endeth the Fr. T. and biginneth the Phiſiciens tale without a Prologe."

Ver. 11993. For wine and youthe] The context, I think, requires that we ſhould read,

For wine and *ſloutbe* don Venus encreſe.
 He is giving the reaſon, why ſhe avoided *Slogardie*, and did not permitt Bacchus to have maiſtrie of hire
 mouth;

mouth; because wine and flouthe encrease the amorous inclinations, as oil and gresse do fire. I can make no sense of *youtbe*, or *thoughte*, as some Mss. read.

Ver. 12051. The doctour] Over against this line in the margin of Ms. C. 1. is written "Augustinus;" which means, I suppose, that this description of Envy is taken from S. Austin. But I doubt whether Chaucer meant to quote that Saint by the title of The doctour. It rather seems to be an idle parenthesis like that, ver. 7269.

Ver. 12074. a cherl] So the best Mss. and Ed. Ca. 2. The common Editt. have *client*. In the *Rom. de la R.* where this story is told [ver. 5815—5894.] Claudius is called *Sergent* of Appius: and accordingly Chaucer a little lower, ver. 12204. calls him "servant—unto—Appius."

In the Discourse &c. § xxix. I forgot to mention the *Rom. de la Rose* as one of the sources of this tale; though, upon examination, I find that our author has drawn more from thence, than from either Gower or Livy.

Ver. 12159. For love] *Rom. de la R.* 5871.

Car par amour et sans haïne

A sa belle fille Virgine

Tantost a la teste coupée,

Et puis au Juge présentée

Devant tous en plain Consistoire,

Et le Juge, selon l'hystoire,

Le commanda tantost à prendre—

See below, v. 12190—3. The speeches of Virginius and his daughter are of Chaucer's own invention.

Ver. 12233. Of bothe yestes] This line is restored from Mss. C. 1. HA. It had been supplied in the common copies by the following:

But hereof wol I not proceed as now.

Ver. 12236. a pitous tale] This is the reading of two good Mss. A. and HA. but I believe it to be a gloss. The other copies read *erueful*, which is near the truth. It should be *ermeful*. Earne, SAX. signifies *miser*. Hence earmelice, *miserè*. Chr. Sax. 65. earmthe, *miseria*, ibid. 141. And a little lower, ver. 12246. *to erme* is used for *to grieve* as the SAX. earmian is, Chr. Sax. 188. 14.

Ver. 12239. thy jordanes] This word is in Walsingham, p. 288. "duæ ollæ, quas *Jordanes* vocamus, ad ejus collum colligantur." This is part of the punishment of a pretended *Phiscus et astrologus*, who had deceived the people by a false prediction. Hollinshed calls them *two jorden pots*, p. 440.

Ver. 12240. Thin ypocras] *Ypocras* (or *Hippocras*) and *Galianes* should both have been printed, as proper names, with great initial letters. See the note on ver. 433.

Ver. 12246. Said I not wel?] All the best Mss. agree in giving this phrase to the Host in this place. It must remind us of the similar phrase, *said I well?* which occurs so frequently in the mouth of Shakespeare's *Host of the Garter*; and may be sufficient, with the other circumstances of general resemblance, to make us believe, that Shakespeare, when he drew that character, had not forgotten his Chaucer.

Ver.

Ver. 12279. To saffron] So Ms. A. and Ed. Ca. 2. I have preferred it to the common reading *savor*, as more expressive, and less likely to have been a gloss. Saffron was used to give colour as well as flavour.

The next lines are thus read in Mss. C. 1. Ask.
1. 2. HA.

In every village and in every toun,
This is my teme, and shal and ever was;
Radix malorum est cupiditas.

Than shew I forth, &c.
And perhaps I ought to have followed them.

Ver. 12297. Fasting ydrinken] The prepositive particle *y* has been added for the sake of the metre.

Ver. 12340. gon a blake beried] So all the Mss. I think, except Ask. 2. which reads "on blake be ryed." Skinner explains *blakeberied* to mean *in nigras et inauspicatas domos missus*. I really cannot guess what it means.

Ver. 12341. For certes] See R. R. ver. 5763.

For oft gode predicacioun
Cometh of evil entencioun.

Ver. 12409. Hem thought the Jewes] The same thought is repeated in the *Persones Tale*, p. 206.

Ver. 12411. tombefteres] *Women-dancers*, from the Sax. *tumban*, to dance. He uses the word again in the *Test. of L. B. 2*. The Editt. read *tomblefteres*; which is a later word, formed (like our *tumbler*) from *tumbelan*, the frequentative of *tumban*.

With respect to the termination in *stere*, see the note on ver. 2019. and in the next line *fruitefteres* are to be understood to be *female sellers of fruit*.

Ver. 12417. The holy writ] In marg. C. 1. Nolite inebriari vino, in quo est luxuria.

Ver. 12426. Seneca] Perhaps he refers to Epist. LXXXIII. Extende in plures dies illum ebrii habitum: nunquid de furore dubitabis? nunc quoque non est minor sed brevior.

Ver. 12442. For while that Adam] At this line, the margin of Ms. C. 1. quotes Hieronym. c. Jovinian. Quam diu jejunavit Adam in Paradiso fuit. Comedit et ejectus est. Statim. duxit uxorem.

Ver. 12455. Mete unto wombe] In marg. C. 1. Esca ventri, &c.

Ver. 12462. The Apostle faith] Philippians, iii. 18.

Ver. 12468. stinking is thy cod] So Ms. C. Or we may read with Ms. B. *d. o foule stinking cod.*

Ver. 12471. to find] *to supply.* So ver. 14835.

She *found* hireself and eke hire doughtren two.
See also P. P. fol. lxxx.

For a frend, that *findeth* him, faileth him never at nede.

Ver. 12497. the white wine of Lepe] According to the Geographers, Lepe was not far from Cadiz. This wine, of whatever sort it may have been, was probably much stronger than the Gascon wines, usually drunk in England. La Rochelle and Bourdeaux [ver. 12505], the two chief ports of Gascony, were both, in Chaucer's time, part of the English dominions.

Spanish wines might also be more alluring upon account of their greater rarity. Among the Orders of the Royal Household, in 1604, is the following. [Ms. Harl. 293. fol. 162.] "And whereas, in tymes past, Spanish wines, called Sacke, were little or noe
whit

whit used in our courte, and that in later years, though not of ordinary allowance, it was thought convenient, that noblemen, &c. might have a boule or glaſs, &c. We understanding that it is now used as common drinke, &c. reduce the allowance to XII Gallons a day for the court, &c."

Ver. 12520. Redeth the Bible] Proverbs, xxxi. 4.

Ver. 12537. Stilbon] John of Salisbury (from whom our author probably took this story and the following) calls him *Chilon*. Polycrat. L. i. c. 5. *Chilon Lacedæmonius, iungendæ societatis causâ missus Corinthum, duces et seniores populi ludentes invenit in aleâ. Infecto itaque negotio reversus est, &c.* Accordingly in ver. 12539. Ms. C. 1. reads very rightly *Lacedomye* instead of *Calidone*, the common reading. Our author has used before *Lacedonie* for *Lacedæmon*, ver. 11692.

Ver. 12542. Yplaying atte hafard] I have added the prepositive *y* for the sake of the metre. *Atte* is a dissyllable. It was originally *atten*, and is so used by R. G. p. 379. 431. It has been frequently corrupted into *at the*; but in Chaucer it may (and, I think, should) almost every where be restored. See ver. 125. 3934. 4303. where some Mss. have preserved the true readings—*atte* Bowe; *atte* full.

Ver. 12586. his nailes] i. e. with which he was nailed to the Cross. Sir J. Mandevile, c. vii. "And thereby in the walle is the place where the 4 Nayles of our Lord weren hidd; for he had 2 in his hondes and 2 in his feet: and of one of theise the Emperour of Costantynoble made a brydille to his hors, to bere

him in bataylle; and thorgh vertue thereof he overcame his enemies, &c." He had said before, c. ii. that "on of the nayles that Crist was naylled with on the cross," was at Costantynoble; and "on in France, in the Kinges chapelle."

Ver. 12587. the blood—in Hailes] The Abbey of Hailes, in Glocestershire, was founded by Richard, King of the Romans, brother to Henry III. This precious relick, which was afterwards commonly called "the blood of Hailes," was brought out of Germanie by the son of Richard, Edmund, who bestowed a third part of it upon his father's Abbey of Hailes, and some time after gave the other two parts to an Abbey of his own foundation at Ashrug near Berkhamsted. Hollinsh. v. ii. p. 275.

Ver. 12590. the bicchel bones two] The common reading is *ibilke* bones. The alteration, which I have ventured to make, is not authorized entirely by any Ms. but in part by several. Ms. A. reads *bichet*. C. 1. *the becched*. HA. and H. *the bicched*. C. B. 6. Nc. Ed. Ca. 1. *the bicchid*. B. α. *the bicche*. Ed. Ca. 2. *the bitched*. *Bic-
kel*, as explained by Kilian, is *Talus*, ovillus et lusorius; and *Bickelen*, talis ludere. See also Had. Junii Nomencl. n. 213. Our dice indeed are the antient *tesserae*, (τεσσαι) not *tali* (ατραγαλοι); but, both being games of hazard, the implements of one might be easily attributed to the other. It should seem from Junius, loc. cit. that the Germans had preserved the custom of playing with the natural bones, as they have different names for a game with *tali ovilli*, and another with *tali bubuli*.

Ver.

Ver. 12600. Go bet] The same phraſe is uſed in Leg. of G. W. Dido. 288.

The herd of hartes founden iſ anon,
With hey, *go bet*, pricke thou, let gon, let gon.

where it ſeems to be a term of the chaſe.

Ver. 12885. Seint Heleine] Sir J. Mandevile, c. vii. p. 93. “and nyghe that awtier is a place undre erthe, 42 degrees of depeneſſe, where the Holy Croys was founden, be the wytt of Seynte Elyne, undir a roche, where the Jewes had hidde it. And that was the veray croys aſſayed; for they founden 3 croſſes; on of oure Lord and 2 of the 2 theves: and Seynte Elyne proved hem on a ded body, that aros from dethe to lyve, whan that it was leyd on it, that oure Lord dyed on.” See alſo c. ii. p. 15.

Ver. 12919. Sayde the Shipman] So Mſ. B. 2. the *one* Mſ. (as I have ſaid in the Diſcourſe &c. §. xxxi.) which countenances the giving of this Prologue to the Shipman. In Mſ. C. and D. this paſſage is given to the Sompnour, but not by way of Prologue to his tale. In C. it is followed by the Wife of Bathes Prologue, and in D. by the Prologue which in this edition is prefixed to the Squire’s Tale.

When theſe diverſities are conſidered, and alſo that the whole paſſage is wanting in the five beſt Mſ. it may perhaps appear not improbable, that theſe 28 lines, though compoſed by Chaucer, had not been inſerted by him in the body of his work; that they were therefore omitted in the firſt copies, and were afterwards injudiciouſly prefixed to the Squieres Tale, when the true Prologue of that Tale, as printed above,

was become unsuitable, by reason of the Tale itself being removed out of its proper place.

Ver. 12923. [springen cockle] This seems to allude to *Loller*, as derived from *lolium*; but Du Cange, in v. LOLLARDUS, rather supposes that Lollard was a word of German original, signifying *muffitator*; a *mumbler* of prayers. See also Kilian, in v. LOLLARDUS.

Ver. 12942. He mote *us* clothe] In Ed. Ur. it is *them*; but all the Mss. that I have seen read *us*: which would lead one to suspect, that this Tale was originally intended for a female character.

Ver. 13000. Malvesie] See the note on ver. 9681.

Ver. 13027. under the yerde] This was properly said of children. Ms. Bod. Jun. 66. Monachicum Colloquium, SAX. LAT. p. 15.

Mag. *Quid manducas in die?*

Hwæt ystt thu on dæg?

Dis. *Adbuc carnibus vescor,*

Gyt flæscmetum ic brace,

quia puer sum

Fortham cild ic eom

sub virga *degens*.

under gyrda drohtniende.

See before ver. 7898.

Ver. 13061. on my Portos] i. e. *Breviary*. Du Cange in v. PORTIFORIUM. *Portuasses* are mentioned among other prohibited books in the Stat. 3 and 4 E. VI. c. 10. And in the Parliament-roll of 7 E. IV. n. 40. there is a Petition, that the robbing of—*Portous*—Grayell, Manuell, &c. should be made felonie without

without clergy; to which the King answered, *Le Roy s'aviserà*.

Ver. 13246. Haven hire] The final *n* in *Haven* has been added for the sake of the metre; but unnecessarily, as the *e* feminine may be pronounced before *h*, as before a consonant. See the *n*. on ver. 300.

Ver. 13368. a thousand last quad yere] *Last* in TEUT. is *onus, sarcina*. Kilian. and *quaed* in the same language is *malus*. The meaning therefore is; God give the monke *a thousand last* (ever so great a weight) of *quad yere* (bad years, misfortune). The Italians use *mal anno* in the same sense.

Ver. 13383. O Lord, our Lord] The Prioress begins her legende with the first verses of the 8th Psalm, Domine, Dominus noster &c.

Ver. 13401. Whan he thin herte light] i. e. lighted; *made light*, or *pleasant*. So in Tro. B. iii. 1088.

Whan wroth is he that shold my sorrowes *light*.

Ver. 13444. Seint Nicholas] We have an account of the very early piety of this Saint in his Lesson, Brev. Roman. vi Decemb. Cujus viri sanctitas, quanta futura esset, jam ab incunabulis apparuit. Nam infans, cum reliquis dies lac nutricis frequens fugeret, quartâ et sextâ feriâ (on Wednesdays and Fridays) semel duntaxat, idque vesperi, fugebat.

Ver. 13509. fouded in virginitee] or (according to the better Mss.) *souded* to *virginitee*. *Souded* is from the FR. *souldé*, and that from the LAT. *solidatus*; consolidated, fastened together. In Wicliff's N. T. Dedis. iii. *consolidatæ* is rendered *sowdid*. The latter part of this stanza refers to Revelat. xiv. 3, 4.

Ver.

Ver. 13575. I halfe thee] Mss. Ask. 1. 2. read "I conjure thee"—but that seems to be a gloss. *To halfe* signifies properly *to embrace round the neck*, from the Sax. *hals*, the neck. [See ver. 10235.] So in CL. ver. 1290.

I stand and speke and laugh and kisse and *halfe*.
It signifies also *to salute*. P. P. fol. xxii.

I *halfe* hym hendlich, as I hys frende were.
and fol. xxxix. *to salute with reverence*.

And the eleven sterres *halfed* him all.
which seems to be the sense here.

Ver. 13597. than wol I fetchen thee] The best Mss. read *now*, which is scarce reconcilable to any rules of speech. Even with the correction, which I have adopted, there is a greater confusion in this narration than I recollect to have observed in any other of Chaucer's stories.

Ver. 13623. to jape he began] So Ms. E. Some Mss. read—*ibo* began.

Ver. 13650. at Popering] *Poppering*, or *Poppeling*, was the name of a parish in the Marches of Calais. Our famous antiquary Leland was once Rector of it. Tanner. Bib. Brit. in v. LELAND.

Ver. 13655. paindemaine] That this must have been a sort of remarkably white bread is clear enough. Skinner derives it from *Panis matutinus*, *Pain de matin*; and indeed Du Cange mentions a species of loaves or rolls called *Matinelli*. However I am more inclined to believe that it received its denomination from the province of Maine, where it was, perhaps, made
in

in the greatest perfection. I find it twice in a Northern tale called "The freiris of Berwick." Mss. Maitland.

And als that creil is full of *breid of mane*.

And again — The *mane breid*.

Ver. 13664. chekelatoun] The Glossaries suppose this word to be compounded of *cheke* and *latoun*, a species of base metal like gold: but it seems rather to be merely a corruption of the FR. *Ciclaton*; which originally signified *a circular robe of state*, from the GR. LAT. *Cyclas*; and afterwards *the cloth of gold*, of which such robes were generally made. Du Cange in v. CYCLAS has produced instances enough of both senses. In fact several Mss. read *Ciclaton*; and I have no excuse for not having followed them, but that I was misled by the authority of Spenser, as quoted by Mr. Warton, Obs. on Sp. v. i. p. 164. Upon further consideration, I think it is plain, that Spenser was mistaken in the very foundation of his notion, "that the quilted Irish jacket embroidered with gilded leather" had any resemblance to "the robe of Shecklaton." He supposes, that Chaucer is here describing Sir Thopas, *as he went to fight against the Giant*, in his robe of Shecklaton; whereas, on the contrary, it is evident that Sir Thopas is here described *in his usual habit in time of peace*. His warlike apparel, when he goes to fight against the giant, is described below, ver. 13786 and foll. and is totally different.

Ver. 13665. a jane] a coin of *Janua*, (*Genoa*) called in our Statutes *Galley halfpence*. See the quotations

tations from Stow in Mr. Warton's *Obs.* on *Sp.* v. i. p. 180.

Ver. 13667. hauking for the rivere] See the note on ver. 6466.

Ver. 13671. Ther ony ram] See the note on ver. 550.

Ver. 13682. a launcegay] The Editt. have split this improperly into two words, as if *gay* were an epithet. It occurs as one word in Rot. Parl. 29 H. VI. n. 8. "And the said Evan then and there *with a launcegay* smote the said William Tresham threughe the body a foote and more whereof he died." Nicot describes a *Zagaye* to be a moorish lance, longer and slenderer than a pike; from the SPAN. ARAB. *Azagaya*.

Ver. 13692. cloue gilofre] *Clou de girofle*. FR. *Caryophyllus*. LAT. A clove-tree, or the fruit of it. Sir J. Mandeville, c. xxvi. describing a country beyond Cathaie, says. "And in that contree, and in other contrees thereabouten, growen many trees, that beren *clowe gylofres* and *notemuges*, and grete notes of Ynde, and of canelle and of many other spices."

But the most apposite illustration of this passage is a similar description in Chaucer's *R. R.* ver. 1360—72.—in the Original, ver. 1347—50. See also a note of *an ingenious correspondent* in Mr. Warton's *Obs.* on *Sp.* v. i. p. 139. Ed. 1762. where this passage is very properly adduced, to shew "that the Rime of Sire Thopas was intended as a burlesque on the old ballad romances."

Ver.

Ver. 13722. || in toun] These two last words, which are plainly superfluous, are distinguished by a mark of this kind in Ms. C. 1. and the same mark is repeated in ver. 13743, 13752, and 13815. where the two final syllables are also superfluous to the metre. Whether in all these cases the words thus separated are to be considered as idle additions, for the purpose of introducing the rime which answers to them, or whether some lines, which originally connected them with the context, have been lost, it is not easy to determine. Upon the latter supposition, which, I confess, appears to me the most probable, we may imagine, that, in the present instance, the three last lines of this stanza and the three first of the following (except the words "in toun") have dropped out. In the three other instances, only two lines and the two first feet of the third may be supposed to be wanting.

In support of this hypothesis it may be observed, that in the very next Stanza, the last line, ver. 13731. and the following line, in Ms. C. 1. stand thus.

The contree of Faerie so wilde
For in that contree n'as ther non
[That to him durst ride or gon]
Neither wif ne childe.

Whether the two lines and part of another, which I have inserted before "wilde" from other Mss. be genuine, I will not be positive; but it is very clear, I think, that something is wanting. The line between hooks, which is inserted in Ms. C. 1. in a later hand, is in Mss. HA. D.

Ver.

Ver. 13733. he spied] Ed. Urr. reads *spired*; I know not upon what authority. But the emendation is probable enough; as the expression of *spying with the mouth* seems to be too extravagantly absurd even for this composition. To *spire*, or *spere*, Gl. Doug. signifies *to enquire*, from the Sax. *spyrian*. See P. L. p. 327. Gower, *Conf. Am.* fol. 182.

Ver. 13739. Sire Oliphaunt] Sir *Elephant*; a proper name for a giant. Mandeville, p. 283. "And there ben also many wylde bēstes, and nameliche of *Olyfauntes*." The very learned and ingenious author of *Letters on Chivalry*, &c. supposes, "that the *Boke of The Giant Olyphant and Chylde Thopas* was not a fiction of Chaucer's own, but a story of antique fame, and very celebrated in the days of chivalry." I can only say, that I have not been so fortunate as to meet with any traces of such a story of an earlier date than the Canterbury tales.

Ver. 13741. by *Terminagaunt*] This Saracen deity, in an old Romance, Ms. Bod. 1624. is constantly called *Tervagan*.

De devant sei fait porter sun dragon,
E l'estendart *tervagan* e *mabum*,
E un ymagene *apolin* le felun.

And again.

Pleignent lur deus *tervagan* et *mabum*,
E *apollin*, dunt il mie rien unt.

This Romance, which in the Ms. has no title, may possibly be an older copy of one, which is frequently quoted by Du Cange under the title of *Le Roman de Roncevaux*.

Roncevaux. The author's name was Turold, as appears from the last line.

Ci falt le geste que *turold*' declinet.

He is not mentioned by any of the writers of French literary history that I have seen.

Ver. 13758. a fel staf sling] This is the reading of the best Mss. but what kind of sling is meant I know not.

Ver. 13775. gestours for to tellen tales] The proper business of a *gestour* was to *recite tales*, or *gestes*; which was only one of the branches of the Minstrel's profession.

Minstrels and *Gestours* are mentioned together in the following lines, from *William of Nassyngton's* Translation of a religious treatise by *John of Waldby*. Ms. Reg. 17 C. viii. p. 2.

I warne you furst at the begynninge,
That I will make no vain carpinge
Of dedes of armys ne of amours,
As dus *mynstrelles* and *jestours*,
That makys carpinge in many a place
Of *Ostoviane* and *Ifembrase*,
And of many other jistes,
And namely whan they come to festes;
Ne of the life of *Bevys of Hampton*,
That was a knight of gret renoun,
Ne of *Sir Gye of Warwyke*,
All if it might sum men lyke —

I cite these lines to shew the species of tales related by the ancient *Gestours*, and how much they differed from what we now call *jestes*.

Ver.

Ver. 13777. Of romaunces that ben *reales*] So in the Rom. of *Ywain and Gawain*. Ms. Cott. Galb. E. ix.

He fund a knight under a tre;
Upon a cloth of gold he lay;
Byfor him sat a ful fayr may:
A lady sat with tham in fere;
The maiden red, that thai might here,
A *real romance* in that place.—

The original of this title, which is an uncommon one, I take to have been this. When the French romances found their way into Italy (not long before the year 1300. Crescimb. T. i. p. 336.), some Italian undertook to collect together all those relating to Charlemagne and his family, and to form them into a regular body of history. The six first books of this work come down to the death of Pepin. They begin thus. *Qui se comenza la hystoria el Real di Franza comenzando a Constantino imperatore secondo molte lezende che io ho attrovate e raccolte insieme. Edit. Mutinæ. 1491. fol.* It was reprinted in 1537 under this title. "*I reali di Franza, nel quale si contiene la generazione di tutti i Re, Duchi, Principi e Baroni di Franza, e delli Paladini, colle battaglie da loro fatte &c.*" Quadrio. T. vi. p. 530. Salviati had seen a Ms. of this work written about 1350 [Crescimb. T. i. p. 330] and I do not believe that any mention of a *Real* (or *Royal*) *Romance* is to be found, in French or English, prior to that date.

Ver. 13786. He didde next his white lere] *He did,*
or put, *on* next his white *skin.* To *don* (*do on*) and
doff

doff (*do off*) have been in use, as vulgar words, long since Chaucer's time. *Lere* seems to be used for *skin* in *Ifumbras*. Ms. Cott. Cal. 11. fol. 129.

His lady is white as wales bone,
Here *lere* brygte to fe upon,
So faire as blösme on tre.

Though it more commonly signifies only, what we call *complexion*.

In the Romance of *Li beau desconus*, his arming is thus described, fol. 42.

They caste on him a scherte of felk,
A gypell as white as melk
In that semely fale,
And fytz an hawberk brygt,
That richely was adygt
With mayles thykke and smale —

Ver. 13793. of *Jewes werk*] I do not recollect to have seen the Jews celebrated any where as remarkable artificers. I am therefore inclined to adopt an explanation of this word, which I find in a note of the learned Editor of *Anc. Scott. Poems*, p. 230. "This Jow," not this Jew, but this juggler or magician. The words to *jowk*, to deceive, and *jowkery-pawkry*, juggling tricks, are still in use. In Lord Hyndford's Ms. p. 136. there is a fragment of a sort of fairy tale, where "Scho is the Quene of Jowis" means, "She is the queen of magicians."

According to this explanation "Jewes werk" may signify the work of magicians, or fairies.

VOL. IV.

Y

Ver.

Ver. 13800. a charboucle] *A carbuncle* (*Escarboucle*, Fr.) was a common bearing. Guillim's Heraldry, p. 109.

Ver. 13804. cuirbouly] *Cuir bouilli*, of which Sir Topases boots were made, was also applied to many other purposes. See Froissart, v. i. c. 110. 120. and v. iv. c. 19. In this last passage, he says, the Saracens covered their targes with *cuir bouilli de Capadoce*, ou nul fer ne peut prendre n'attacher; si le cuir n'est trop échaufé.

Ver. 13807. rewel bone] What kind of material this was I profess myself quite ignorant. In the *Tournament of Tottenham*, ver. 75. [Anc. Poet v. ii. p. 18.] Tibbe is introduced with "a garland on her head full of *ruell bones*." The derivation in Gloss. Urr. of this word from the Fr. *riolé*, diversly coloured, has not the least probability. The other, which deduces it from the Fr. *rouelle*; *rotula*; the whirl-bone, or knee-pan; is more plausible; though, as the Glossarist observes, that sense will hardly suit here.

Ver. 13823. Of ladies love and druerie] I have taken the liberty here of departing from the Mss. which read —

And of ladies love druerie.

Upon second thoughts I am more inclined to throw out *love* as a gloss for *druerie*, and to read thus.

And of ladies druerie.

Druerie is strangely explained in Gloss. Urr. *Sobriety*, *modesty*. It means *courtship*, *gallantry*.

Ver.

Ver. 13828. Of Sire Libeux] His romance is in
Mf. Cott. Cal. ii. In the 12th Stanza we have his
true name and the reason of it. King Arthur speaks,

Now clepeth him alle thus,

Ly beau desconus,

For the love of me,

Than may ye wete arowe,

The fayre unknowe

Certes so hatte he.

Ibid. Pleindamour] This is the reading of the
Mss. and I know not why we should change it for
Blandamour, as both names found equally well.

Ver. 13833. As sparcle] The same familie is in
Ifumbras, fol. 130. b.

He spronge forth, as sparke on [f. of] glede.

Glode in the preceding verse is probably for *glowde*,
glowed; from the Sax. *glowan*, *candere*.

Ver. 13840. Sire Percivell] The Romance of
Perceval le Galois, or *de Galis*, was composed in
octosyllable French verse by Chrestien de Troyes, one
of the oldest and best French Romancers, before the
year 1191. Fauchet, L. ii. c. x. It consisted of above
sixty thousand verses [*Bibl. des Rom.* T. 11. p. 250],
so that it would be some trouble to find the fact
which is, probably, here alluded to. The Romance,
under the same title, in French prose, printed at Paris,
1530, fol. can be only an abridgement, I suppose, of
the original poem.

Ver. 13845. So worthy under wede] This phrase
occurs repeatedly in the Romance of *Emaré*.

fol. 70. b. Than sayde that *worthy unther wede.*

74. b. The childe was *worthy unther wede,*

And fate upon a nobyl stede.

See also fol. 71. b. 73. a.

Ver. 13852. the devil I beteche] I *betake* (*recom-
mend or give, to the devil.* See ver. 3748.

My soule *betake* I unto Sathanas.—

and ver. 8037. 17256. where the pronoun is omitted,
as here. *To take*, in our old language, is also used for
To take to; *To give*. See ver. 13334.

He *toke* me certain gold, I wote it wel.

And compare ver. 13224. 13286.

The change of *betake* into *beteche* was not so great
a licence formerly as it would be now, as *ch* and *k*
seem once to have been pronounced in nearly the
same manner. See ver. 3307, 8, 11, 12. where *werk*
is made to rime to *cherche* and *clerk*. It may be ob-
served too, that the Saxons had but one verb, *tæcan*,
to signify *capere* and *docere*; and though our an-
cestors, even before Chaucer's time, had split that
single verb into two, *To take* and *To teche*, and had
distinguished each from the other by a different mode
of inflexion, yet the compound verb *Betake*, which
according to that mode of inflexion ought to have
formed its past time *Betoke*, formed it generally, I
believe, *Betaught*, as if no such distinction had been
established. See R. R. ver. 4438. Gamelyn, 666.

Ver. 13879. I mene of Mark and Matthew] The
conjunction *and* has been added for the sake of the
metre, without authority, and perhaps without ne-
cessity;

cessity; as *Mark* was probably written by Chaucer *Marke*, and pronounced as a Dissyllable.

THE TALE OF MELIBEUS] Mr. Thomas has observed, that this Tale seems to have been written in *blank verse*. [Mss. notes upon Chaucer, Ed. Urr. in Brit. Mus.] It is certain, that in the former part of it we find a number of blank verses intermixed, in a much greater proportion than in any of our author's other prose writings. But this poetical style is not, I think, remarkable beyond the first four or five pages.

p. 242. l. 18. the sentence of Ovide] *Rem. Am.*
125.

Quis matrem, nisi mentis inops, in funere nati
Flere vetet? &c.

It would be a laborious and thankless task to point out the exact places of all the quotations, which are made use of in this treatise. I shall therefore confine my observations of that kind to a few passages, which are taken from authors not commonly to be met with.

P. 250. l. 24. Piers Alphonse] He calls himself *Petrus Alfunsi* in his *Dialogus contra Judæos*. Ms. *Harl.* 3861. He there informs us, that he was himself originally a Jew, but converted and baptized in the year 1106, in July, *die natalis App. Petri & Pauli*; upon which account he took the name of *Peter*. "*Fuit autem pater meus spiritualis Alfunsus, gloriosus Hispanie imperator, (the I king of Arragon of that name and the VII of Castile)—quare, nomen ejus prefato nomini meo apponens, Petrus Alfunsi mihi nomen imposui.*" After his conversion he wrote the Dialogue

abovementioned, and also another work, which is here quoted by Chaucer, and of which therefore I think myself obliged to give some account.

It is extant in Mf. in many Libraries, but the only copy which I have had an opportunity of examining is in the Museum, *Bib. Reg.* 10 B. xii. It is there entitled "*Petri Adelfonfi de Clericali disciplinâ*," and begins thus. "Dixit Petrus Adelfonfus, servus xpi ihu, compositor hujus libri—Libellum compegi partim ex proverbiiis & castigationibus Arabicis & fabulis et versibus, et partim ex animalium et volucrum similitudinibus."—After a short proem, he enters thus upon his main subject. "*Eboc* igitur philosophus, qui linguâ Arabicâ cognominatur *Edric*, dixit filio suo; Timor Domini sit tua negotiatio &c."—The work then proceeds in the form of a Dialogue between the Philosopher and his son, in which the precepts of the former are for the most part illustrated by apposite fables and examples. *Edris* (according to D'Herbelot in v.) was the name of *Enoch* among the Arabians, who attribute to him many fabulous compositions. Whether Alfonso had any of them in his view I know not, nor is it material. The manner and style of his work shew both many marks of an Eastern original, and one of his stories *Of a trick put upon a thief* is entirely taken from the Calilah u Damnah *, a celebrated collection of Oriental apologues.

In

* Though the exact age of the Calilah u Damnah be by no means clear, we know that it was translated out of Arabic into Greek by Symeon Seth several years before
Alfonfus

In this part of the world, however, Alfonsus may be considered as an original writer. His work was very early

Alfonsus wrote. The story mentioned here is not in that copy of Symeon's translation which Starkius has printed under the title of *Specimen Sapientiæ Indorum*. Berolin. 1697. 8vo. but it is in Ms. Bod. 510. and in the Latin version of Symeon's book, which Pouffin published by way of Appendix to the History of Pachymeres, *inter Script. Hist. Byzant.* The various titles, under which this Eastern romance has passed through Europe may be seen in the Preface of Starkius, and in Fabric. Bib. Gr. vi. 460. and x. 324. though neither of them has taken notice of an Italian translation, or imitation, by Firenzuola, entitled, *Discorsi degli animali*. See his *Prose*, Fir. 1548. The other Italian version, which they mention, by Doni, was translated into English, under the title of "The moral Philosophy of Doni, out of Italian, by Sir Thomas North, Knight." 4to. 1601. [Ames. p. 435] and is alluded to, I suppose, by Jonson in his *Epicæne*, p. 494. by the name of *Done's Philosophy*, though he has made the Speaker, Sir Am. La-Fool, (whether designedly, or not, I am uncertain) confound it with *Reynard the fox*. Since they wrote, there has been an Edition at Paris in 1724. with this title. "Contes et fables Indiennes, de Bidpai et de Lokman, traduites D'Ali Tchelebi-Ben-Saleh, Auteur Turc. Oeuvre posthume, par M. Galland." The words "*et de Lokman*" in this title I suspect to have been added by the Bookseller, for I cannot find any thing of Lokman in the work itself. Perhaps M. Galland might have intended to annex the fables of Lokman, but was prevented by death. For the rest, there is no material difference between this Edition and a former French version, which was made from the Persian and printed in 1698;

early translated into French verse. In an old copy, Ms. Reg. 16 E. VIII. the Translation is entitled "*Proverbes Peres Anforse*;" and there is a short introduction by the Translator, in which he says, "*Voil Peres Anfors translater*."—In a later copy, Ms. Bod. 1687. the introduction is omitted, but the poem is entitled "*le romaunz Peres Aunfour coment il aprist et chastia sun fils belement*."—In another copy Ms. Harl. 4388. there is neither introduction nor title; so that, by the mere omissions of transcribers, the French translation has put on the appearance of an original work, and is quoted as such by M. le Comte de Caylus in his *Memoire sur les Fabliaux* [Acad. des Ins. t. xx. p. 361.] under the general title of *Le chastoiment du pere au fils*. The fable of the Sheep, of which M. de Caylus has there given an abstract, is in the Latin Alphonfus, Fab. ix. I will add, that the same fable, in the *Cento Novelle Antiche*, N. xxx. is fathered upon *uno novellatore di Messer Azzolino*; and Cervantes, changing the Sheep for Goats, has put it into the mouth of Sancho. Don Quix. P. 1. c. xx. Cervantes indeed has also altered the application of it, but, I think, not for the better.

except in the style. They both differ very considerably from the Greek.

I will just take notice, that one of the fables in the Greek, p. 444, has been inserted (but with great variations) by Matthew Paris in his History, *ad ann. 1195.* as a Parable, which Richard I, after his return from the East, was used frequently to relate *ingratos redarguendo*.

I am

I am inclined to believe that Hebers, the author or translator of the French romance called *Dolopatos*, in the beginning of the XIIIth Century, had read this work of Alfonso, perhaps before it was translated into French. The story of the stone thrown into the well, Decameron, vii. 4. which Fauchet supposes Boccace to have taken from Hebers, is in Alfonso, Fab. xi. It is not in the Greek *Syntipas* †, which I imagine
to

† The only copy which I have ever seen of *Syntipas* is in Ms. Harl. 5560. I should guess that it agreed in substance with that which Du Cange made use of in his *Glossarium Med. et Inf. Græcitatibus* [See his *Index Auctorum*, p. 33.], though it seems to be of a later age, and in a more depraved dialect. They differ in this, that the Harleian copy is said to have been translated from the *Perfic* [απο περσιωνικης βιβλου εις Ρωμαιικην γλωττιαν], and Du Cange's from the *Syriac* [απο Συριακης βιβλου, ως ειχεν αυταις λεξισιν, εις την Ελλαδα γλωττιαν]. However, I would not vouch that it really was translated either from the *Perfic* or *Syriac*. Among the Oriental Mss. in the Bodleian Library, the Catalogue mentions one in Turkish [Rawlinson, 31.] *De uxore Chafikini Turcarum regis et filio*, which I suspect to contain this same story, translated perhaps from the Greek, or from the Italian *Erasmo*.

Syntipas is said to have been printed at Venice, *linguâ Græcâ vulgari*. Fabric. Bibl. Gr. x. 515. How far that Edition may agree with the Harleian Ms. I cannot say, having never seen it. To judge by the Ms. only, it seems probable, that, if *Syntipas* was the ground-work of the *Dolopatos*, Hebers must have departed as much from his original, as the succeeding compilers of *Les sept Sages* and of *Erasmo* have from Hebers. Neither the story mentioned
in

to have been the groundwork of the *Dolopatos*, and therefore I presume that it was inserted by Hebers (or the monk, whose Latin he translated) and possibly from Alfonsus. At least it is not more probable that Boccace should take it from Hebers than from Al-

in the text, nor the two others, which Fauchet refers to as borrowed by Boccace from Hebers, viz. Decam. iii. 2. and viii. 8. are to be found in the Ms. *Syntipas*. On the other hand, the story in the Decam. vii. 6. which is said in the text to be probably copied from Alfonsus, is also in *Syntipas*, though, from the silence of Fauchet, we may presume that it was not in the *Dolopatos*.

The Plan of *Syntipas* is exactly the same with that of *Les sept sages*, the Italian *Erasto*, the French *Erasfe*, and our own little story-book, *the seven wise masters*, except that, instead of *Dioclesian* of Rome, the King is called *Cyrus* of Persia, and, instead of one tale, each of the Philosophers tells two. This last circumstance is an argument, I think, for the originality of *Syntipas*; and another may be drawn from the insipidity of the greatest part of the tales. The only one of them, which, as I remember, is retained in the modern *Erasfus*, is that of the Knight, who in a fit of groundless passion killed a faithful dog. *Erasfe*, ch. viii. It is plainly borrowed from a story in the *Calilah u Damnah*, p. 339. of the Greek translation, though there, instead of a dog, the animal is called Νυμφη, by some mistake, as I suspect, of the translator.

There is a translation of this Romance in English octosyllable verse, not later than Chaucer's time, as I imagine, in Ms. Cotton. Galba. E. ix. It is entitled, "The proces of the seven sages," and agrees exactly with *Les set sages de Rome* in French Prose in Ms. Harl. 3860.

fonfus,

fonfus, with whose work he appears to have been well acquainted. One of his novels, Decam. vii. 6. is plainly copied from thence, Fab. viii. and his celebrated novel of the two friends, *Tito* and *Gisippo*, Decam. x. 8. is borrowed, with hardly any variation, except in the names of persons and places, from the 2d of Alfonso, or, which is the same thing, from the *Gesta Romanorum* †, into which collection, after a time,

† The title in the printed copies is “Ex gestis Romanorum historie notabiles collectæ; de viciis virtutibusque tractantes; cum applicationibus moralisatis et mysticis.” The author of this strange work is quite unknown, nor is it easy to fix with precision the time of its composition. Upon the whole I have no doubt that it is of a later date than Alfonso, viz. the beginning of the XIIth Century, and I should guess that it was composed about the end of that Century, or the beginning of the XIIIth.

Three couplets of *Englisch* verses in ch. 68. and some *Englisch* names in ch. 128. which are to be found in several old Mss. (the former chapter being there numbered liii, and the latter xxviii) though they have been left out of the Editions, afford a reasonable ground for conjecturing, that one of our own countrymen was the author.

As it continued to be a popular book at the time of the invention of Printing, it was very early put to the Press, and several Editions of it were published in different places before the year 1500. The earliest editions that I have seen agree together exactly, and contain 152 Chapters. The Edition at Rouen in 1521 contains 181 Chapters, the History of Apollonius Tyrius being the first of the additional chapters. [See Discourse, &c. n. 16.] In Mss. Harl. 2270. and 5259. which are both seemingly complete, the number

time, almost all the best fables of Alfonsus were incorporated.

This

number of chapters does not exceed 102; and yet, notwithstanding there are so many more stories in the printed books, there are still several in the Mss. which, I apprehend, have never been printed. [See a note upon the plot of Shakespeare's *Merchant of Venice*, with the signature of T. T. vol. iii. p. 224. and an addition to it in Appendix, ii. See also a note of Mr. Farmer's in the same Appendix, where he mentions his having found *the story of the caskets* "in an old translation of the *Gesta Romanorum* first printed by *Winkin de Worde*." As he says nothing of *the story of the Bond*, we may presume (from the known accuracy of Mr. Farmer's researches) that it is not contained in that translation.]

It has been said above, that several of the fables in the *Gesta Romanorum* are taken from Alfonsus. The author has also borrowed from the Calilah u Damnah, by the help, I suppose, of some Latin translation from the Greek of Symeon Seth. The originals of the greatest part of his stories are not so easy to be traced. I speak of those which are found in the Mss.; for of those in the Editt. many are plainly taken from well-known authors, some of which are quoted by name, as Aulus Gellius, Macrobius, Augustinus, Gervasius Tilberienfis, and others.

I will add here a few instances, which occur to me at present, of stories, which writers of the XIVth Century have (or rather may have) borrowed from the *Gesta Romanorum*; for, in some of these instances, it is possible that they may have had recourse to the very books, from which the compiler of that work drew his materials. I shall cite the chapters as they are numbered in the Edition of 1521 and in Ms. Harl. 2270. Where reference

This last circumstance, though certainly very honourable to Alfonso, has been very prejudicial to his fame.

is made to only one of these, it should be understood that I have not observed that story in the other.

Ch. viii. (Ms. 96) is copied by Gower, *Conf. Am.* B. v. fol. 122. b.—Ch. Lvii. (Ms. 16.) this story is in the *Cento Novelle Antiche*, N. vi.—Ch. Lxi. is in Gower, *Conf. Am.* B. iii. fol. 54.—Ch. Lxxxix. This is the story of *The three rings*, which has been said (but, I think, without any reason) to have been of use to Swift in his *Tale of a tub*. It is in the C. N. A. *Nov.* Lxxi. and in the *Decameron*, 1. 3.—Ch. cix. There is a great similitude between this story and one which is told in the C. N. A. *Nov.* Lxv. and in the *Decameron*, x. 1. See also Gower, *Conf. Am.* B. v. fol. 96, 7.—Ch. cxviii. is from Alfonso. It is repeated in the C. N. A. *Nov.* Lxxxiv.—Ch. cxix. (Ms. 102.) has been verified by Gower, *Conf. Am.* B. v. fol. 110. b. It has been mentioned in Note * as taken originally from the *Sapientia Indorum*, p. 444.—Ch. cxxiv. (Ms. 20.) makes the last Novel of the C. N. A.—Ch. clvii. makes the Lth Novel of the C. N. A. but it may have been taken from Alfonso.—Ch. clxxi. (Ms. 55.) is the story of *The two friends*, mentioned in the text.—Ch. 48. Ms. contains the story of *The caskets*, and Ch. 99. Ms. that of *The bond*, the two principal incidents in Shakespeare's *Merchant of Venice*. It is said in the additional note, App. ii. Last Ed. of Shakesp. that *Ser Giovanni* had "worked up these two stories into one, as they are in the Play." But that is a mistake, which I beg leave to retract here. The Novel of *Ser Giovanni* [*Pecorone*, *Giorn.* iv. *Nov.* 1.] is founded only upon the Story of *The bond*. It is probable therefore that Shakespeare took the Story of
The

fame. For instance, a translation, as I suppose, of his last mentioned story of *the two friends* is entitled, in a Ms. of Lydgate, belonging to the late Dr. Askew, "a Tale of two Marchants of Egypt and of Baldad, *ex Gestis Romanorum*" [Mr. Farmer's Notes on the Merch. of Ven. Last Ed. of Shakesp. App. ii.], as if the Tale had first appeared in that work. However somebody, not long after the invention of Printing, as I guess, did a little more justice to Alfonsus, by putting together his principal Tales, and inserting them, with his name, in a collection of the fables of Æsop and other eminent fabulists in Latin. This collection was soon turned into French; and from that Version Caxton made the translation into English, which has been mentioned in the Discourse &c. n. 22. Caxton's book has been reprinted more than once. I have seen an Edition of it in 1647, and I doubt whether there has been one since.

P. 252. l. 3. For it is written &c.] What is included between hooks is wanting in all the Mss. which I have examined. It is plainly necessary to the sense, as it shews us what *the fourth and fifth reasons* of

The caskets from the English *Gesta Romanorum* and ingrafted it upon the other.—Ch. 98. Ms. is copied with very little alteration in the C. N. A. Nov. Lxviii.

Many more stories in Gower, which seem to be founded upon ancient History, will appear upon examination to be taken from this book. It would lead me too far to particularize those which Lydgate, Occleve, and other later writers have borrowed from it. I will only mention, for the credit of the collection, that Ch. Lxxx. contains the complete fable of Parnell's *Hermit*.

Melibeus

Melibeus were, to which Prudence replies in p. 254, 5. I have therefore inserted as literal a translation as I imagine Chaucer might have made of the following passage in the French *Melibée*. Ms. Reg. 19 C. vii. *Car il est escript, la genglerie des femmes ne puet riens celler fors ce qu'elle ne fect. Apres le philosophe dit, en mauvais conseil les femmes vainquent les hommes, et par ces raisons je ne dois point user de ton conseil.*

P. 263. l. 24. Avise thee well] He refers, I presume, to Cato, L. iii. Dist. 6.

Sermones blandos blæfosque cavere memento.

P. 267. l. 6. Assay to do swiche thinges] This precept of Cato is in L. iii. Dist. 16.

Quod potes id tentato ; operis ne pondere pressus
Succumbat labor, et frustra tentata relinquo.

P. 274. l. ult. If thou have nede] Cato, L. iv. Dist. 14.

Auxilium a notis petito, si forte laboras ;

Nec quisquam melior medicus quam fidus amicus.

P. 276. l. 21. som men &c.] This passage, which is defective in all the Mss. I have patched up, as well as I could, by adding the words between hooks from the French *Melibée*, where it stands thus. *Aucunes gens ont enseigne leur decevoir, car ils ont trop doute que on ne les deceust. Apres tu te dois garder de venim, et si te dois garder de compaignie de moqueurs, car il est escript, Avec les moqueurs n'aies compaignie, et fuy leurs paroles comme le venim.*

P. 285. l. 1. of the trespassours] The following passage, which the reader will see to be very material

to

to the sense, I have translated from the French, and inserted between hooks, as before. *Et a ce respont dame Prudence. Certes, dist elle, Le t'ottroye que de vengeance vient molt de maulx et de biens, mais vengeance n'appartient pas a un chascun, fors seulement aux juges et a ceulx qui ont la juridicion sur les malfaiteurs—*

P. 289. l. 13. If a man of higher estat] This prudent advice is from Cato, L. iv. Dist. 40.

Cede locum læsus, fortunæ cede potenti [f. potentis]
Lædere qui potuit, prodesse aliquando valebit.

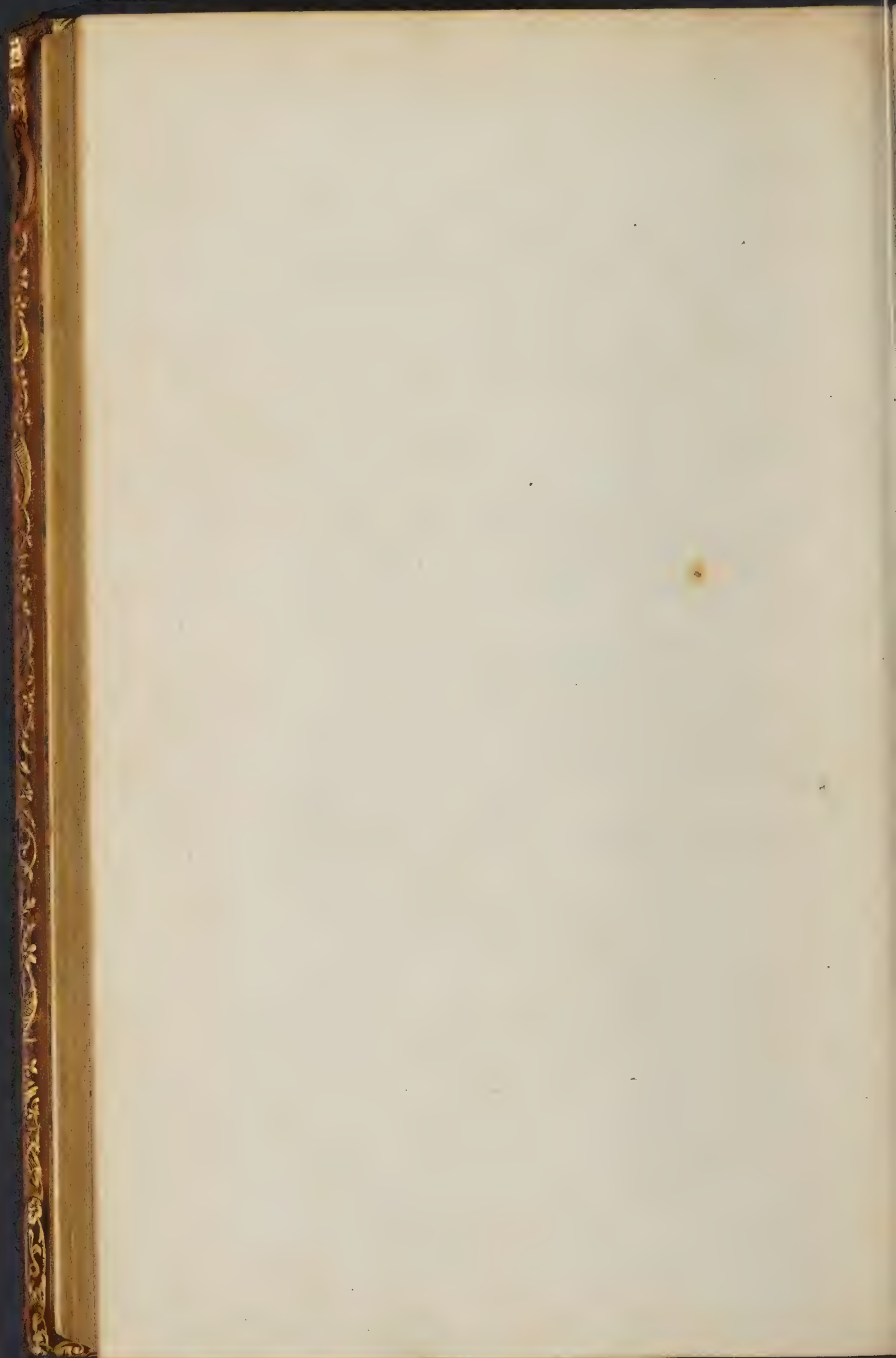
P. 294. l. 20. If a netherdes doughter] The Editt. have strangely corrupted this into—a *nertbes* doughter. The reading, which I have restored from the Mss. is confirmed by the original passage in *Pamphilus*. Ms. Bod. 3703.

Dummodo fit dives *cujusdam nata bubulci*,
Eligit e mille quem libet illa virum.

P. 297. l. 20. Waketh &c.] I can find nothing nearer to this in Cato, than the maxim, L. iii. Dist. 7. *Segnitiam fugito*.—For the quotations from the same author in the following page, l. 10 and 15. See L. iv. Dist. 17. and L. iii. Dist. 23.

[The notes on the third Volume are at the end of that Volume.]

THE END.



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